

# The Illustrated **LONDON NEWS**

APRIL 1984 £1.20

John Gunston

**A SKIRMISH IN AFGHANISTAN**

Asa Briggs

**WILLIAM MORRIS'S LONDON**

Ann Boyd

**FOUR WORLDS OF FASHION**

The Counties:

**NICHOLAS HERBERT'S  
HUNTINGDONSHIRE**

## **JORVIK SAGA:**

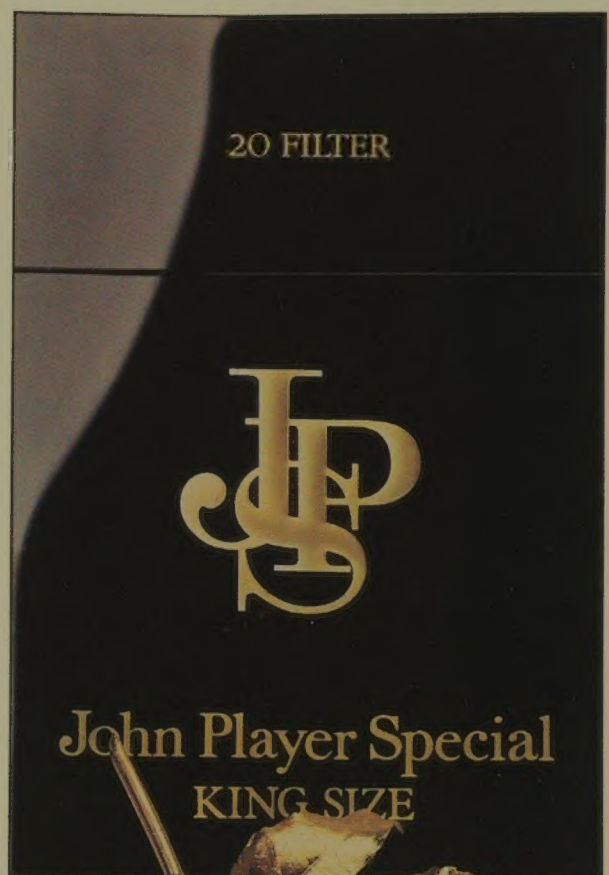
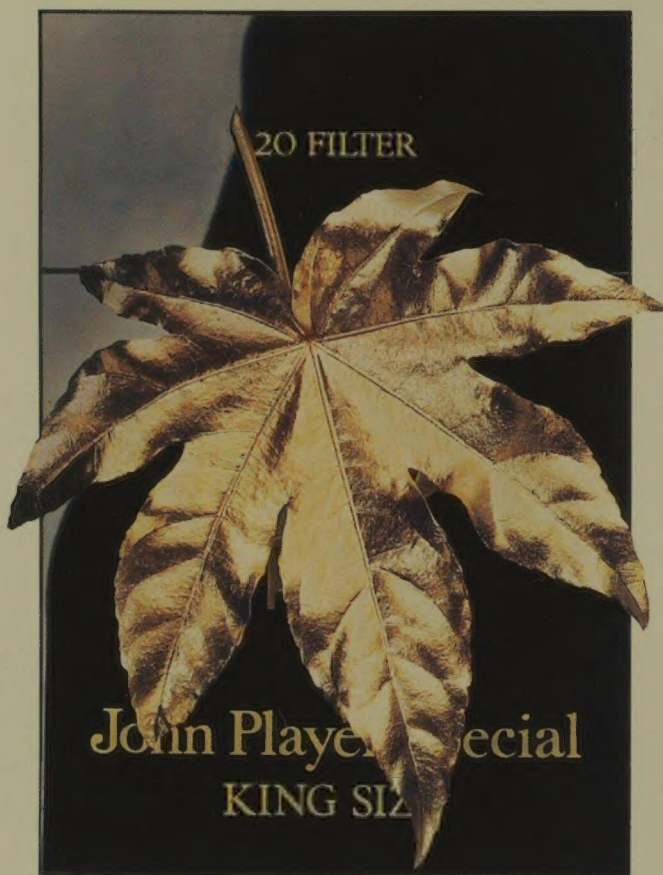
How a Viking city was built  
by **PETER ADDYMAN**

A journey through time  
by **MAGNUS MAGNUSSON**





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# The Illustrated LONDON NEWS

Number 7029 Volume 272 April 1984



The Viking museum opens in York.

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Andrew Lloyd Webber's success story.



International ideas of fashion.

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Cover: Magnus Magnusson in the reconstructed Viking city of Jorvik. Photograph by Richard Cooke.

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## PROPERTY

# Houses with history

by Ursula Robertshaw

Period houses are eagerly sought after but the hunt for an ideal property may turn out both time-consuming and arduous, and any aids are welcome.

The Period Property Register, compiled by the Historic Buildings Company, Chobham Park House, Chobham, Surrey (09905 7983/7196) is a most helpful catalogue of old and historic buildings on the market, divided into sections by period and subdivided by county. Brief details of each house are given and an idea of its cost, with sometimes a photograph. The name and telephone number of the vendor or agent completes the information.

The Register is issued every two months with supplements to keep it up to date. About 200 agents are represented within its pages, plus many private vendors, and the properties date from the medieval to Victorian, together with a few 20th-century houses of particular interest. There is a section covering conversions and apartments, and another listing properties abroad. The current issue contains details of more than 400 houses; it makes fascinating reading, for the range is vast. There is, for example, The Tower, Hadlow Castle, Kent, built by William Barton May in the late 18th century very much in the style of Beckford's Fonthill—but clearly very much better built, in that it has survived whereas Fonthill collapsed in 1807. It is 170 feet high, mainly of brick with rendered elevations in the Gothic style. The accommodation is on six floors, the octagonal rooms being approached by twin spiral staircases. The guide price is £130,000.

For those with less lofty ambitions, the current Period Property Register lists Foresthill Lodge, Marlborough, Wiltshire, on the edge of Savernake Forest. This is another 18th-century building with pointed and quatrefoil

windows, and very pretty cresting of little pinnacles all round. It is small—one reception room, kitchen, three bedrooms and a bathroom—but it has a garage and a summer house and 1½ acres of woodland. Grade II listed, it is priced in the region of £58,000.

The Period Property Register costs £15 for a six-month subscription.

A similar service, covering listed houses in the area from Gloucestershire to the Welsh borders, including Herefordshire and Shropshire, is provided by Listed Houses, 23 St John's Hill, Shrewsbury (0743 246826). They search for properties to match subscribers' price and description, charging 1 per cent of purchase price up to £100,000, and thereafter 0.5 per cent. There is a retaining fee for continuous search—deductable from the ultimate commission—of 1/1,000th of expected purchase price, with a minimum of £50. A six-month search for, say, a Victorian property in a specified area at a quoted price range usually produces about 30 houses worthy of examination. Obviously more specialized requirements yield fewer possibilities. Equally obviously both services are well worth while for serious seekers of properties with a history.

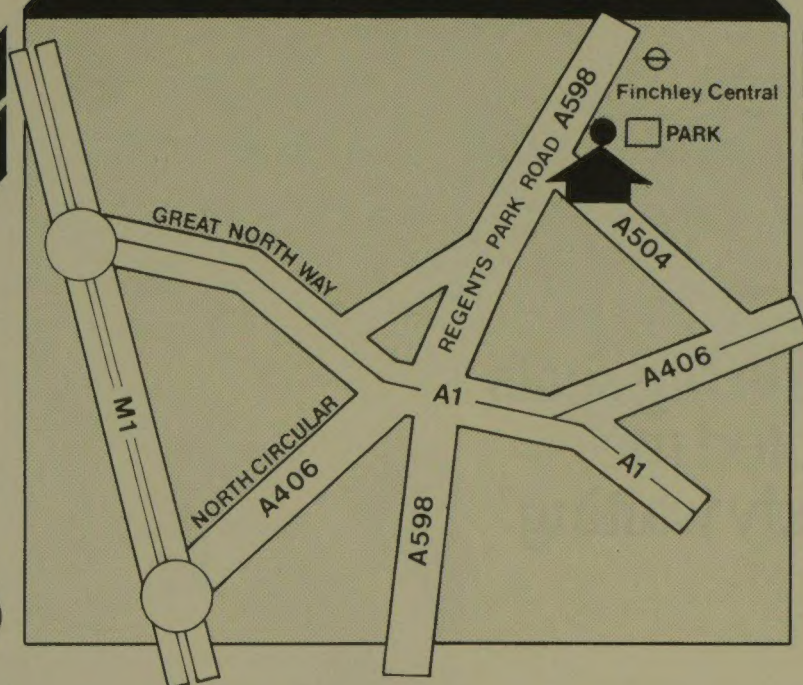
The magnificent historical house—or rather group of buildings—illustrated, St Osyth's Priory, is in the hands of Knight Frank & Rutley (01-629 8171). About 12 miles from Colchester and standing in about 564 acres, the property includes a 13th-century chapel, a 15th-century gatehouse with 14th- and 15th-century wings, a 16th-century tower, a substantial brick-built second residence, part of which dates from the 16th century, a farmhouse and cottages, gardens, grounds and a deer park. The residence of Mr Somerset and The Lady Juliet de Chair, the property would make a prestigious headquarters for an international company. Offers in the region of £2 million are expected ●



St Osyth's Priory, Essex. The oldest extant building dates back to 1118.



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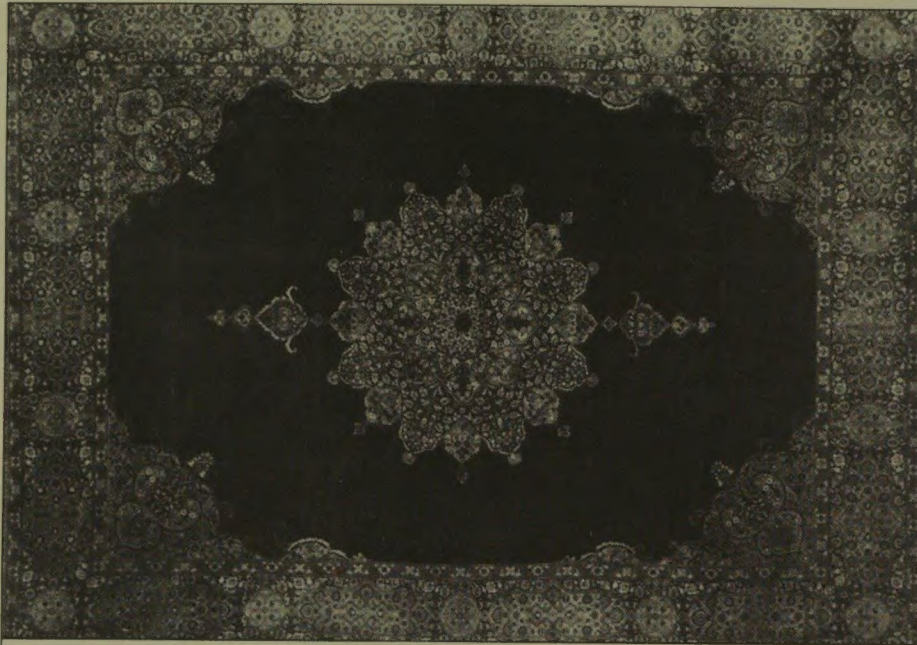


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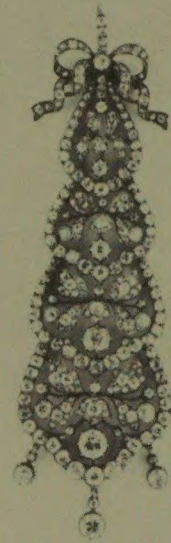


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## Great things are expected of us



Nigel Lawson's first Budget should restore confidence in this Government's sense of direction. At times in recent weeks the Prime Minister may have reflected that Francis Pym was not wholly wrong in expressing doubts about the advantages of landslide majorities. She gave him short shrift at the time, but having duly won her landslide in the June election she has presided over a Government that has seemed surprisingly less confident than her first administration, and over a party which in both houses of Parliament has not always been whole-hearted in its support.

There is continuing concern among some Conservatives about the damage that could be done to the principle of the independence of local government by the Government's proposed changes, though there are no doubts that changes are needed and that the Government has a mandate to carry them out. Similarly the Government's supporters did not really question its right, in the interests of national security, to require the workers at the Government Communications Headquarters in Cheltenham to withdraw from union membership, but many of them were troubled by the inept handling of what quite clearly ought to have been recognized in advance as an issue of some sensitivity. And they have also been disturbed by the nagging question of the contract for Oman University and the allegations that in some way Mrs Thatcher engaged in dubious conduct for the benefit of her son. The fact that neither the Opposition nor the Press, who have signally failed to substantiate any of their suspicions,

emerge with any credit from this dismal episode has not lessened the concern of the Prime Minister's supporters that it should have been allowed to go on so long. They suspect that this, too, may not have been well handled.

These are minor problems—the phrase “little local difficulties” might have been used except that it is associated with the disintegration that began to affect the Macmillan government during its second term, and there is no justification for believing that Mrs Thatcher's Government has run out of steam. It may have been careless over some of these minor matters—perhaps it has lacked sound advice—and its large majority has no doubt encouraged more rumbling on the back benches than is customary so soon after a convincing victory at the polls, but on the major issues it is showing itself to be both determined and original.

Mr Lawson's Budget, which he presented to the House of Commons on March 13 with great aplomb, was good evidence of this. It was a reforming Budget, the first deliberate step in a series designed to transform the nation's economic opportunities during the lifetime of the present Parliament, although the immediate

changes were not as dramatic as this interpretation might suggest. The Chancellor's two themes were the further reduction of inflation, and tax reforms designed to enable the economy to work better. In fact so far as inflation is concerned he has had to settle on the assumption that the rate will continue at about 4 per cent over the next five years, which is certainly a great improvement on the experience of the 1970s, though it will disappoint the seekers of “sound money” who hoped that inflation might be brought to a standstill during this Government's second term.

Instead the Chancellor has concentrated on measures to promote economic opportunity, notably the staged abolition of capital allowances (in three steps between now and 1986) and the ending of the national insurance surcharge. This should encourage investment and stimulate employment.

Politically the Budget had the effect for which the Government must have hoped. The enthusiastic waving of order papers and the loud cheers from the benches behind him when the Chancellor sat down demonstrated that he had provided what Conservative MPs were looking for—an expression of confidence and a clear sense of purpose. The Government should now be able to put its minor problems behind it and concentrate on the bigger issues. On the day when the last Parliament was dissolved and the election campaign began Mrs Thatcher addressed the Scottish Conservatives in Perth, and took the opportunity to declare: “Great things are expected of us.” They still are.

### Our Notebook

Sir Arthur Bryant, who celebrated his 85th birthday in February, has not been well and has been ordered to rest by his doctor. As a result he was unable to write his Notebook feature this month. We wish him a speedy recovery and hope to resume his articles, which he began writing for the *ILN* in 1936, next month.



**Monday, February 13**

It was announced that the Princess of Wales was expecting a second child in the autumn.

**Tuesday, February 14**

The Labour leader, Neil Kinnock, completed a six-day visit to the United States during which he had talks with Secretary of State, George Shultz, and with President Reagan.

British industry showed a 1 per cent jump in output in December and a 3½ per cent increase in production in the last quarter of 1983.

Two government reports criticized British Nuclear Fuels over the leak of radioactive material from the Sellafield plant in Cumbria in 1983. Local beaches were still contaminated and public access was still denied.

Jayne Torvill and Christopher Dean won the Olympic gold medal for ice dancing.

**Wednesday, February 15**

The print union Sogat 82 was served with a writ for damages of £148,000 resulting from its dispute which halted the London distribution of *Radio Times* for almost three months. The union paid the £10,000 fine incurred for not obeying a High Court order to lift its blacking of the paper.

A large part of Rainier Mesa in Nevada caved in after a nuclear device had been detonated in a roof tunnel underground. 14 scientists and engineers were injured, one critically.

Iranian fighter bombers attacked the outskirts of Baghdad in an escalation of the three-and-a-half-year-old Gulf war, and a new attack involving some 500,000 troops was launched along the border with Iraq. By February 21 more than 7,000 casualties had been reported.

Ethel Merman, the Broadway singer and actress, died aged 75.

**Thursday, February 16**

President Gemayel of Lebanon signed an eight-point plan prepared by Saudi-Arabian negotiators which included abrogation of the troop withdrawal treaty with Israel. The plan was rejected by Syria. The following day President Reagan announced that United States Marines would be withdrawn from Beirut apart from about 500 men who would be left for guard duties. Druze militiamen found more than 100 bodies in the village of Kfar Matta, 5 miles south-east of Beirut, apparently shot by the Christian Phalange.

**Friday, February 17**

French lorry drivers blocked roads and railway lines with their vehicles in protest at delays caused by go-slow working by French and Italian customs officers at either end of the Mont Blanc tunnel. The blockade was partially suspended on February 19 after the Minister of Transport agreed to meet union leaders. As many as 350 British lorries were trapped in the blockades.

President Reagan's special envoy to Central America, Richard Stone, resigned. He was replaced by Harry Schlaudeman, formerly executive director of the Kissinger Commission.

**Sunday, February 19**

A US naval task force moved to the Gulf of Oman to protect the Strait of Hormuz and foil any attempt to block the flow of oil to the West.

Israeli jets strafed Druze and Shiia Muslim positions along the coastline south of Beirut. The action was claimed to be directed against Palestinian guerrillas.

The Winter Olympics ended in Sarajevo. The medal table was headed by the Soviet Union with 25, East Germany won 24 and Finland 13. No other country reached double figures.

Seven climbers died in accidents in Scotland and the Lake District during blizzards at the weekend.

**Monday, February 20**

The US company Automotive Investments took control of Aston Martin Lagonda, the British car firm, by buying out CH Industrials' holding.

**Tuesday, February 21**

Transport union leaders, representing railway workers, dockers, lorry-drivers and seamen, pledged support for blacking increased coal imports, believed to be undermining the miners' 16-week overtime ban.

**Wednesday, February 22**

Despite concessions from the French government, the lorry drivers' blockade intensified, spreading to Austria and Germany and involving more than 6,000 vehicles. Industry, tourism and food supplies were affected and British firms were losing up to £250,000 a day through the action.

The National Coal Board's chairman, Ian MacGregor, 71, was knocked off his feet and stunned at the Ellington Colliery, Northumberland. The tyres of his car had been deflated, its paint scratched, windscreen wipers removed and a wing mirror wrenched off.

The Prince of Wales arrived in Brunei to represent the Queen at the country's independence celebrations.

**Thursday, February 23**

The Prime Minister Margaret Thatcher rejected trade union proposals for undertakings which would enable trade union membership at Government Communications Headquarters in Cheltenham to continue. The nine Civil Service unions called a half-day strike for February 28.

Bill Cotton, 55, took over as managing director of the BBC, succeeding Aubrey Singer who was leaving the organization.

The French government offered 2,000 francs (about £166) each to lorry drivers stranded because of the blockade to enable them to pay local debts, refuel and return home. The blockade ended on February 24, except for the Brenner Pass where Austrian drivers demanding a complete reorganization of the customs system maintained their action for a further five days.

**Friday, February 24**

The Angolan rebel movement Unita claimed to have captured 77 foreign technicians including 16 Britons in an attack on a diamond mine at Kafunfu, in the north-east of the country.

British Airways' cabin staff staged a 24-hour strike at Heathrow over a pay claim. The company warned the staff that they would lose their personal travel concessions for a year if there was any further industrial action.

**Saturday, February 25**

At least 81 people died in an oil pipe explosion at Cubatao, 80 miles south-west of São Paulo, Brazil.

**Sunday, February 26**

All but 100 US Marines were withdrawn from Beirut.

**Monday, February 27**

Seven British mercenaries, held in Angola for eight years, were released. They were sentenced in 1976 to terms of imprisonment ranging from 16 to 30 years after having been found guilty of trying to overthrow the régime.

British Petroleum cancelled a £60 million oil rig order from Scott Lithgow because it was a year behind schedule. This put in doubt Trafalgar House's bid to take over the yard.

As the Iraq-Iran war intensified, the American guided missile destroyer *Lawrence* fired on an Iranian patrol plane which approached US warships in the Persian Gulf near the Strait of Hormuz.

**Tuesday, February 28**

Industrial disruption by engineers and railway workers in protest at the withdrawal of employees' right to trade union membership at Govern-

ment Communications Headquarters stopped publication of Fleet Street newspapers. The Newspaper Proprietors Association decided to seek damages for losses incurred.

Gary Hart, 47, defeated former vice-president Walter Mondale, the front-runner, in the primary election for the Democratic presidential candidate in New Hampshire. In later primaries and caucuses Mr Hart challenged Mr Mondale as Democratic front-runner.

**Wednesday, February 29**

The TUC General Council suspended its membership of the National Economic Development Council until further notice in protest at the Government's withdrawal of union membership at GCHQ.

Pierre Trudeau, 64, the Canadian Prime Minister for more than 15 years, announced his resignation.

15 English football fans were taken to hospital in Paris after clashes with French supporters and riot police before and during a friendly international between France and England.

Britain's trade gap for January showed a deficit of £129 million after allowing for a surplus of £210 million for invisible earnings.

**Thursday, March 1**

In the Chesterfield by-election Tony Benn held the seat for Labour with a majority reduced from 7,736 at the 1983 General Election to 6,264. The Liberal/Alliance candidate took second place from the Conservative. The other 14 candidates lost their deposits.

The Government announced launch aid of £250 million to British Aerospace for its part in the development of the European A320 airbus. The company would have to find another £180 million from its own resources in addition to the £200 million it had already promised.

British Petroleum announced the development of four natural gas fields in the southern sector of the North Sea. The investment would be £1.3 billion and up to 7,000 jobs would be created.

Britain's jobless total fell in February by 13,300 to 3,186,386, much less than the normal February drop. After adjustment for seasonal variations and excluding school leavers the number of unemployed adults rose by 28,600 to 3,004,600 or one in eight of the workforce.

Eddie Shah, chief of the Stockport Messenger Newspaper Group, was awarded £73,653 damages from the National Graphical Association as a result of the union's illegal picketing last November.

Jackie Coogan, who played *The Kid* in the Chaplin film, died aged 69.

**Friday, March 2**

Two Belfast firms won major contracts: the Pentagon placed a £100 million order with Short Brothers for 18 Sherpas, a military version of the Short 330 regional airliner; and Harland & Wolff was awarded a £30 million Royal Navy contract to convert a ferry into a helicopter training ship.

The United States refused a visa to a Russian attaché, Oleg Yermishkin, who was to have been Moscow's advance man for the Los Angeles Olympics, on the grounds that he was a KGB agent.

**Saturday, March 3**

Slade Travel Group announced a £90 return Gatwick-New York fare, to operate from June.

Scotland beat Ireland 32-9 in Dublin to win the Rugby Triple Crown for the first time since 1938.

**Sunday, March 4**

Iran claimed that 1,000 of its soldiers had been wounded by skin-burning gas shells fired by Iraqi artillery. Austrian and Swedish doctors who examined some of the casualties said their burns

had been caused by chemical weapons, and the United States later confirmed that it had "independent evidence" of the use of such weapons.

**Monday, March 5**

Yorkshire's miners were called out on strike from March 12 in protest at the closures of two pits near Barnsley and Rotherham. On March 6 Scottish miners were called out to join them.

President Gemayel of Lebanon cancelled the peace treaty with Israel made 10 months earlier. This move acknowledged Syrian domination of the country.

Marshal Dmitri Ustinov, the Soviet Defence Minister, arrived in Delhi with a 70-strong delegation to discuss political and military relations between his country and India.

Tito Gobbi, the baritone opera singer, died aged 70.

**Tuesday, March 6**

The chairman of the National Coal Board, Ian MacGregor, confirmed that about 20 pits would be phased out and 20,000 jobs would disappear over the next 12 months. The Government later announced improved redundancy terms, designed to persuade younger miners to leave the industry. These would guarantee £1,000 for every year of service to miners aged between 21 and 50.

A deputy governor at the Maze Prison, Belfast, William McConnell, was shot dead in front of his wife and children by the Provisional IRA in east Belfast.

Pakistan won their first Test victory over England at home, beating the visitors by three wickets at Karachi.

Sir Hugh Fraser, Conservative MP for Stafford, died aged 66.

**Wednesday, March 7**

A British merchant ship, the 19,200 ton *Charming*, had to be abandoned in the Gulf after being hit by an Iraqi missile during an air attack on an Iranian convoy. None of the crew was seriously injured.

Three Israelis were killed and nine injured in a booby trap bomb explosion on a bus at Ashod.

Dr Martin Niemöller, the Protestant pastor who resisted the Nazis during the Second World War and who campaigned for the ecumenical movement, died aged 92.

**Thursday, March 8**

The Secretary of State for Social Services, Norman Fowler, announced a 14 per cent increase in prescription charges and increases in the charges for spectacles and dental treatment.

Hundreds of thousands of workers in the public sector went on strike throughout France in protest at the government's economic policies.

Geoffrey Boycott was given a contract to play cricket for Yorkshire for his coming benefit year by the new committee. He was also allowed to take his seat on the committee, to which he was elected by the Wakefield district.

Paul Rotha, the documentary film director and historian of the cinema, died aged 76.

**Friday, March 9**

Imogen Holst, the conductor and former director of the Aldeburgh Festival, died aged 76.

**Saturday, March 10**

23 people were injured when a bomb exploded in a club in Mayfair; a second bomb went off outside a newsagent's selling Arab newspapers in Bayswater, and three others were discovered and made safe. Three more people were injured by one of three bombs left outside a house in Manchester the following day. All the bombs appeared to be directed against expatriate Libyans. On March 12 another bomb in a restaurant in Regent Street, London, was disarmed. On March 14 the Home Office

decided to deport five Libyans who had been detained in connexion with the bombings.

**Sunday, March 11**

12 people were injured in Londonderry during sectarian clashes, as the Rev Ian Paisley led a march of about 2,000 Loyalists in protest against a government decision to allow Londonderry to change its name to Derry.

**Monday, March 12**

About half the nation's coal miners went on strike in protest at the National Coal Board's programme of pit closures. Flying pickets arrived at some pits in Scotland and South Wales to ensure closure and there was some violence. The Nottinghamshire pits, due to ballot on the strike on March 16, were also picketed and their miners prevented from working. On March 14 the Coal Board sought and obtained a High Court injunction to restrain Yorkshire miners from picketing outside their own area. The injunction was ignored and one picketing miner died as a result of crush injuries.

The Lebanese reconciliation talks opened in Switzerland as in Beirut 25 people were killed, 14 of them children, in artillery duels. A ceasefire was agreed by the conference for March 13.

**Tuesday, March 13**

The Chancellor of the Exchequer, Nigel Lawson, presented his first Budget. Its measures included: a 12.5 per cent increase in the basic income tax threshold, raising the single person's allowance by £220 to £2,005, the married persons' allowance by £360 to £3,155; the abolition of the National Insurance surcharge paid by employers; 10p on a packet of cigarettes, beer up 2p a pint, spirits up 10p and wine down 18p a bottle; road tax up £5 to £90; petrol up 4½p a gallon, Derv 3½p a gallon; take-away hot food to be charged 15 per cent VAT.

EEC farm ministers agreed to cut milk production from 110 million tonnes to 98 million tonnes this year.

**Wednesday, March 14**

Loyalist gunmen shot and wounded Gerry Adams, Provisional Sinn Féin MP for Belfast West, and three aides as they were being driven from a Belfast magistrates' court.

British banks cut base lending rates from 9 per cent to 8.5 per cent.

The Rev David Jenkins, Professor of Theology at Leeds University, was appointed Bishop of Durham.

**Thursday, March 15**

Silver and antiques valued at £5 million were stolen from Woburn Abbey, home of the Marquess of Tavistock.

East Germany began to build a second wall at the Brandenburg Gate in Berlin, set back about 80 yards from the original one and about 3 feet higher.

**Friday, March 16**

Over 70,000 miners voted against strike action over pit closures.

Thomas Quigley, 28, of Belfast, was charged with three terrorist murders and five bombings committed between October and November, 1981.

**Saturday, March 17**

Dominic McGlinchey, 30, wanted on a charge of murder in the Irish Republic and for questioning about 30 terrorist killings and 200 bombings in Northern Ireland, was captured after a gun battle in County Clare. He was extradited to Northern Ireland.

The 130th Boat Race had to be postponed for 24 hours after the £7,000 Cambridge boat crashed into a moored barge during a practice run. Oxford won by 3½ lengths and beat the 1976 record by 13 seconds. Cambridge also was inside the old record.

Scotland beat France by 21 points to 12 to take the Rugby Union Grand Slam at Murrayfield.





PRESS ASSOCIATION



PRESS ASSOCIATION

**Picket line violence:** Miners clashed with police at the Thoresby Colliery in Nottinghamshire the day after fighting at nearby Ollerton, where a Yorkshire flying picket died. The Yorkshire miners withdrew from Thoresby when the Nottinghamshire men agreed to strike until the result of their strike ballot was known.



PRESS ASSOCIATION

**Libyan bombings:** Forensic experts sift through the wreckage after a bomb exploded outside an Arab newsagents in Bayswater, one of a series of explosions at Arab targets in London and Manchester in which 26 people were injured. Warring factions in Britain's Libyan community are believed to be responsible.



REX FEATURES

**Beirut exodus:** The American peace-keeping force withdrew from Beirut, except for about 500 Marines who were left to carry out guard duties at the US embassy.



ASSOCIATED PRESS

**Primary rivals:** Gary Hart and Walter Mondale emerged as the main contenders for the US Democratic presidential nomination after the early primary elections.



## WINDOW ON THE WORLD

*A. D. 1980*

**The Gulf War:** The war between Iran and Iraq has been escalating since mid-February when the Iranians launched major cross-border attacks in an attempt to capture the port of Basra and sever Iraq's access to its southern oilfields and the Persian Gulf. Initial air strikes were followed by the main Iranian offensive in the Al-Hawziah marsh area north of Basra, where they failed to cut the strategic Baghdad-Basra road south of Amarah. Iraq recaptured the marsh villages and the crucial Majnoon oilfield which the Iranians had seized, and Iraqi aircraft bombed eight oil tankers at Iran's Kharg Island in the Gulf. Iran has threatened to close the Strait of Hormuz if Iraq disrupts its oil shipments, but US warships are maintaining a free passage in the waterway. At least 400,000 troops are in the battle zone and casualties are heavy. Iranian losses are believed to be as much as five times greater than those of Iraq. It was confirmed that 1,000 Iranian soldiers had been injured by skin-burning mustard gas, delivered by Iraqi shells.



Ruins at Borjerd, one of the two cities in western Iran attacked by Iraqi air missiles after Iran's attempted capture of Qurna in south-east Iraq.



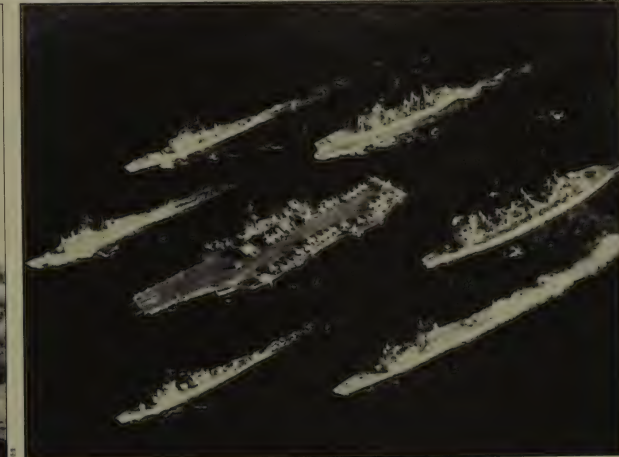
An Iranian tank captured by Iraqis during Iran's major "Dawn VI" offensive on the oil-rich island region north of Basra, Iraq's chief port and oil terminal.



Homeless Iraqi refugees abandon the war-damaged village of Al Beida, near Basra, and flee from the fighting after the Iranian attack.



Left, fires in Basra after an Iranian bombardment. Above, bodies of Iranian commandos whose offensive in Gzayel failed to penetrate the Iraqi front line.



Left, Iranian tanks advance for attack on Iraq's borders. Above, the US aircraft carrier *Midway* and flotilla. She is leading a task force to ensure that the passage of oil tankers in the Strait of Hormuz is not disrupted by the war.





RICHARD COOKE



NEW CIVIL ENGINEER

**Bridge breakdown:** Hammersmith Bridge over the Thames has been shut to traffic and will remain so for several months because four of its iron struts were found to have buckled and cracks to have appeared in one of the towers. The bridge—the second on the site—was built in 1887 for horse traffic and the damage is believed to have been caused by lorries which have ignored the 12 tonne weight limit. The deck girders were replaced and the bridge overhauled 10 years ago. Traffic chaos ensued in this busy part of west London as the result of the closure.





FRANK SPOONER

**Princess Anne in Africa:** Princess Anne spent 10 days in north-west Africa visiting many centres run by the Save the Children Fund, of which she is president. From Morocco the Princess flew to The Gambia, where she attended Independence Day celebrations, left, and toured villages, below left, which included the country's only leprosy camp at Allatentu. The Princess went on to Upper Volta, where the continuing drought has caused widespread starvation. At Gorom Gorom Hospital, below, and in villages like Sebba, bottom, she met some victims of the famine.



FRANK SPOONER



FRANK SPOONER



FRANK SPOONER





**Gielgud at 80:** Sir John Gielgud, one of the world's great classical actors and a distinguished theatrical director, celebrates his 80th birthday on April 14. The grandnephew of Ellen Terry, he made his acting debut, aged 17, as the Herald in *Henry V* at the Old Vic, a theatre that was to figure prominently in his career. His achievements fill columns in *Who's Who in the Theatre* and among his most memorable roles are those of Hamlet, which he has played more than 500 times; John Worthing in *The Importance of Being Earnest*; Prospero; Valentine in *Love for*

*Love*; Romeo and Mercutio, alternating these roles with Olivier in the 1935 production at the New Theatre; Trigorin in *The Seagull*; Thomas Mendip in *The Lady's Not For Burning*; Harry in David Storey's *Home*; and Spooner in Pinter's *No Man's Land*. This month he plays the blind seer Tiresias in the BBC TV production of *Antigone* and is also, as a contrast, in Yorkshire Television's *Frankenstein*. This new portrait by Ed Pritchard was specially commissioned by *The Illustrated London News* to mark Sir John's 80th birthday.



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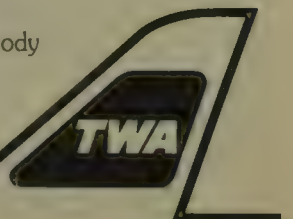
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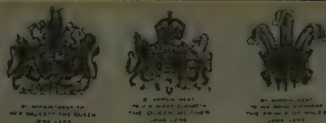
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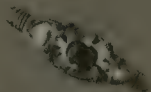
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# ENCOUNTERS

with Roger Berthoud

## Multiplying the Anglophiles

Sir John Burgh, who as the British Council's director-general presides over its 50th-birthday celebrations this summer, is a wonderfully stimulating man—perhaps because in his tough early years and restless career he has touched life at many points, perhaps because he remains intensely curious.

Born in Vienna in December, 1925, he was 10 when his father died and 12 when the Nazis annexed Austria. He and his mother and sister escaped via a Quaker route to England, where he went to a Quaker boarding school. Obligated to earn a living at 15, he worked in an aircraft factory, became a teacher, then secured a place at the London School of Economics, where he studied under Professor Harold Laski and became president of the union. He is now a governor and honorary Fellow of the LSE and on its executive committee.

Thereafter his 30 astonishingly varied years in the Civil Service found him successively at the Board of Trade, the Colonial Office, the short-lived Department of Economic Affairs, at Employment, the Community Relations Commission (as deputy chairman) and finally back at Trade via the "think-tank" in the Cabinet Office. "I always wanted to be on the move and do different things," he explained at the British Council's headquarters off Trafalgar Square.

His passion for the arts, especially music, and his thirst for knowledge and understanding of the world add to his enjoyment of his job there. So does the staff's own dedication. "Coming from the more arid zones of central government, it is very pleasant to find that special quality here," he said. "People can do the job really well yet retain a measure of idealism"—a quality diluted beyond recognition by political imperatives in Whitehall.

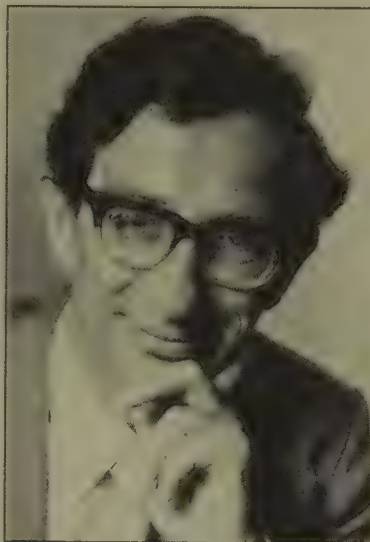
The Council's task was neatly defined recently by the former diplomat Sir Anthony Parsons as "to create Anglophiles in foreign countries". More formally, it is "to promote an enduring understanding and appreciation of Britain in other countries through cultural, educational and technical co-operation". Two and a half thousand of its staff work overseas in 81 countries, 1,600 work in Britain. Promoting the English language and culture is the main activity, partly by direct teaching, partly by introducing British techniques, staff, books and so on into schools and universities, partly through British Council libraries and information services.

The largest slice of funds goes towards the "exchange of people": last year 28,200 came from 181 countries to the UK with Council help, mainly as

postgraduate students, while 15,200 Britons went abroad to spread the good (English) word.

It is a boost, Sir John admits, that the USA's technological dominance makes English a must for anyone interested in that and the scientific area. "But the interesting thing is that so many nations attach so much importance to learning English. The British are still regarded as the fountainhead and guardians of the language.

"Everything the Council does, except promoting the fine arts and music, flows from the foundation of the English language, be it promoting English books, our libraries (110 abroad), or in bringing over thousands of students, in training people all over the world, or in our work in films and the theatre.



Sir John Burgh: dedication is a bonus.

"What hurts is that the importance of all this to Britain, and its value for Britain, is not sufficiently appreciated at home for us to follow up the opportunities that exist and do the job that little bit better. Our budget was reduced in real terms by 18½ per cent between 1979-80 and 1983-84. That is an extremely heavy cut. We have made ourselves so much more efficient that we have been able to maintain the same volume of activity despite cutting staff by 19 per cent. It was a very useful prod, but it was overdone—12 per cent would have been acceptable and sensible." Quality had been affected.

Early fears of coolness at the top towards the Council have gone. "Since Mrs Thatcher has acquired a first-hand knowledge of the British Council, whose work she now sees when she has the opportunity on her overseas trips, we have been conscious only of her steadfast support. Unfortunately, given the constraints on public expenditure, we are constantly fighting for

sufficient funds to maintain our operations."

It is long-term work, Sir John points out, with a huge yield not only in diplomatic but in hard trade terms, as every businessman he has met with foreign interests readily admits, and as £600,000 worth of commercial sponsorships over the last year testifies. His ideal 50th-birthday present for the Council would be an assurance of sufficient funds for some years ahead with which to promote Britain abroad and multiply the Anglophiles to the maximum extent.

## Warming up with 10 books

Having recently chuckled my way through A. N. Wilson's *Who was Oswald Fish?* and *The Healing Art*, I paid a visit in Oxford to that astonishingly productive young novelist and former literary editor of *The Spectator*. Regarded by some critics on the basis of his seven novels as a latter-day Evelyn Waugh, he has also written a book about Walter Scott and biographies of John Milton and Hilaire Belloc (shortly to be published). All that, sickeningly, by the age of 33.

Andrew Wilson, a slim fellow of medium height and alert, slightly bird-like mien, lives in a cosy, well-worn terraced house behind Worcester College with his wife, who is a don, and their two daughters aged 12 and 10. Like your not particularly humble scribe, he went to school at Rugby, where he overlapped with, but did not know, fellow novelist Salman Rushdie. The latter frequently complains of having been the victim of racial prejudice there. Wilson and I both had Indian friends at Rugby who suffered no such abuse.

Brought up initially in Staffordshire, where his father's family had a pottery firm, Wilson lived later mainly in Wales. After being "wretchedly unhappy" at prep school, he enjoyed Rugby, then went up to New College, Oxford, to read English.

"I thought I would be clever and change to philology—Anglo-Saxon, Beowulf and all that. But I couldn't do it properly and got rather a bad degree, a second, just. So I decided to do another degree, in theology, which I enjoyed enormously, but I ran out of money and didn't complete it."

From Oxford he went to teach at Merchant Taylors'—"a very nice school in a very nice place on the edge of Moor Park golf course [in Hertfordshire], with nice masters and a very polite, slightly dull breed of boy. I'd be quite happy to be there now." Having at 21 married Katherine Duncan-Jones, a lecturer in English at Somerville College, he found the job had its inconveniences, and after two years he reverted to Oxford, taking undergraduates at New College and St Hugh's through Anglo-Saxon texts—"rather less stimulating than being a schoolmaster, really".





By contrast, he found being *The Spectator's* literary editor (from 1981 until recently) wholly idyllic. The drawback was that it involved spending some three days a week in London. Eventually he was squeezed out. "Everybody in journalism is expendable," he pointed out rather cruelly.

Thanks to his wife's income he can now concentrate on writing. Looking back on his years when he had a job as well, he finds it hard to explain how he achieved such productivity. Until a few months ago he wrote entirely in bed, partly to stop him going out. "It was deliciously comfortable, even if there was a slight tendency to fall asleep..."

The genesis of each of his ingeniously plotted novels tends to be different—"and I don't think I have yet mastered it. With some of them the story has suddenly dawned on me: I have thought, 'What a good story' and have then tried to flesh it out with characters. With others I think I know what it will be about, but it evolves; while sometimes I start with a doodle and they fizzle out".

Likewise the characters may be composites of acquaintances, or start with somebody he has heard or read about. "I have always drawn up a scheme and tried to stick to it. But sometimes you realize the scheme was a mistaken one, and as you try to push the characters along their preordained path, you realize it's the wrong path, so you change your mind."

Literary critics have diverged sharply in their reactions, some finding humanity as well as wit in his social comedies, others accusing him of treating life and death "with a flip sneer" (A. S. Byatt), a verdict which seemed to disconcert Wilson. "Oh," he said. "I always rather liked A. S. Byatt. But I

#### A. N. Wilson: no longer writing in bed.

dare say there is in me a combination of both elements. I am sometimes surprised in myself by a sort of hardness—a 'flip sneer' perhaps. It comes over me like a mood of irritation." He made a gesture of brushing off a fly. "Probably one reveals more of oneself in one's fiction than one likes to think."

His manifest interest in the Church has become more serious of late. "Being high church used to be my hobby, really, like fly-fishing or train-spotting. Now I am finding myself to be more religious." His current novel, too, will be more serious "in many funny ways", and longer than his previous ones, with which he is far from content (though he has a soft spot for *Wise Virgin*). "I feel I am just warming up. It may be I am not going to be a novelist when I am warmed up."

## Helping parks to adapt

It is becoming quite difficult to interview women who are doing jobs usually held by men. "If it's because I'm a woman you want to see me, no thanks," is the message I have had a couple of times. There was, happily, no such defensive sparring from Jennifer Adams, who last October became superintendent of the Central Royal Parks at the age of 35. When I had located her offices by some sheds in the middle of Hyde Park, she turned out to be a manifestly level-headed as well as attractive lady, with a wide smile, deep blue eyes and businesslike manner.

About 10 per cent of the parks' gardeners are usually female, she told me. "But very few women, for whatever

reason, bother to get beyond that. I've experienced very little overt male chauvinism, but I'm not naïve enough to think it hasn't been there. Nevertheless I think the vast majority of people will accept you as a person, regardless of what they think of you as a man or woman in that job. They accept you as *you*. I try not to be too aware of it one way or another."

The parks deemed to be royal and central are Hyde Park, Kensington Gardens, St James's and Green Park. With them comes responsibility for the gardens of Kensington Palace and Buckingham Palace, Clarence House, 10, Downing Street and Admiralty House. Her job is to manage and maintain the many hundreds of acres involved, and to develop them where necessary (important decisions are taken by the Department of the Environment). Horticultural qualifications are required; but responsibilities range from staff and budgetary management—some £2 million a year is involved—to the maintenance of roads as well as of grass, plants, trees and water. Of 200-odd staff reporting to her, most are gardeners, but there are also drivers, craftsmen—like blacksmiths and fitters—clerical and supervisory aides.

Major events in the parks, like rallies or demonstrations, concern not only the police, whose large red-brick office adjoins her modest headquarters. Work in progress by parks staff may need speeding up or re-scheduling, and the weight of *homo erectus*, not to mention his litter, takes its toll.

There is a certain poignancy in the spaciousness of Jennifer Adams's present empire. She was brought up in a gardenless flat in Aldersgate in the City, where her father had a fish and poultry business. Young Jennifer went to the City of London School, loved nature generally and animals and plants in particular, and used to go for

walks in Surrey at weekends with her mother. Leaving school at 16, she joined Central Parks as a gardening apprentice.

That meant five years in Regent's Park, "doing just about everything you can think of to do with gardening—hard work, but very enjoyable". With her apprenticeship complete (she still has her indenture papers), she stayed on at Regent's Park as a gardener before going to study park administration for a year at a staff college near Reading. Back in London she then joined the staff of Wandsworth's borough council as dispenser of advice to it and the public on gardening, landscape design, allotment management and so on.

Her new job has meant that she and her actor husband Terry Adams, who runs a theatre in Battersea, have had to leave their home in Richmond for a tied house in Hyde Park: a desirable address in some ways, but they miss Richmond. It is pleasant, however, to be able to pay supervisory visits to the private, royal gardens in her charge, though so far no being more royal than a Corgi has crossed her path.

If her public parks suffer their share of pollution, weight of human numbers is the main hazard, she says. "When you have grass being trampled by thousands of feet, the grass doesn't like it very much, nor do the tree roots underneath. The ones that absorb water and nutrients are quite near the surface and are sensitive to changes in the soil, like compaction.

"It's a constant battle to combine what looks nice with what will survive, especially in areas of heavy use. Another problem is to create habitats for birds and so on without cutting off large areas from the public. We are trying to be guardians of something people love as it is, while also trying to help the parks to adapt to the way people use them."



Jennifer Adams: a battle to combine what looks nice with what will survive.



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# Hong Kong eyes its future

by Frank Giles

In 1997, it is now clear, China will assume the sovereignty of Hong Kong. *The Sunday Times's* former editor finds a widespread hope there that the inevitable changes will be gradual.

Four scenes.

Scene one. Nathan Road, in Kowloon, as dusk falls. The pavements teem with people of every race, but predominantly Chinese, the lights and street signs blaze, the miles of glossy, covered shopping arcades offer a wide range of luxury consumer goods, the big hotels disgorge their hordes of foreign tourists into a spenders' paradise.

Scene two. Mong Kok, a district of Kowloon, figuring in the *Guinness Book of Records* as the most densely populated area in the world. In a tall tenement building of Dickensian dirt and squalor is a so-called "lodging house"—a room opening off one of the filthy landings. It is 200 feet square, and in it, huddled in bunks whose wire mesh partitions give them the appearance of cages, live 80 old men. They pay £10-£20 a month for this dubious privilege which one of them describes, unbelievably, as "very convenient".

Scene three. The fortnightly meeting of the Legislative Council, the nearest thing—but not very near—Hong Kong has to a parliament. It has 23 official members and 27 unofficial members, none of them elected. Seated on a dais beneath the royal arms, the Governor conducts the proceedings, which take place in English and Cantonese and consist partly of the equivalent of parliamentary questions, partly of the control of expenditure and the scrutiny of legislation.

Scene four. An evening at the races. At the floodlit racecourse at Happy Valley on Hong Kong Island, the chauffeur-driven Rolls-Royces and Mercedes deposit their owners at the members' entrance. In the private boxes overlooking the course drinks flow hospitably, delicious food is served, two guests are overheard complaining of the short supply of caviare at a recent party. In the outside enclosures tens of thousands of Chinese mill about expectantly, intent upon an evening of serious betting, the only form of legal gambling.

How these four scenes—and they could be expanded by numerous other examples of this extraordinary, vibrant, super-free-enterprise society—will be affected by the introduction in 13 years' time of Chinese sovereignty is a matter for conjecture mingled with incredulity. The royal arms in the

Legislative Council will obviously disappear, as will the Union Flag flying over Government House. So, presumably, will the Council itself, to be replaced by an elected, or anyway a more representative, body.

Or perhaps not. There is an audible wish, on the part of many Hong Kong people—above all, students and the younger members of the professional classes—for a greater say in their own affairs. There is something ludicrous about this highly sophisticated place being run, however efficiently, along the lines of a 19th-century colony. Peking has said that in the future it will be for the people of Hong Kong themselves to choose their own governor and government, though that choice would have to be approved by Peking. But would the People's Republic really like the emergence, in one part of its territory, of an elective democracy, with all the tensions and instability that that could cause?

The old men in the dosshouse might, were they still alive, be expected to welcome the advent of Chinese "socialism" which, whatever its defects, has done so much to raise the living standards of the Chinese masses. But things in Hong Kong are seldom what they seem.

Like countless others, many of these people, by fleeing from Communist China, deliberately chose the splen-

**"What is sovereignty? Who cares what flag flies?" – Chinese newspaper publisher.**

dours and miseries of the capitalist world. Though their lot certainly seems to be one of the miseries, you never can tell. I heard of a case of one man whose job is delivering fish on his bicycle; from his own resources he has put his three sons through college in the US.

It is this never ceasing thrust, ambition and acquisitiveness which makes Hong Kong the unique place it is. The gap between affluence and poverty, between conspicuous consumption and stark need, is a shock to a newly arrived Westerner and might be thought to provide a forcing ground for revolution. The visitor is repeatedly assured that this is not so. Instead of



wishing to heave a brick through the windscreen of those Rolls at the race course, the average Hong Kong Chinese, however lowly, will be more likely to dream of the day when he, too, will own such an object. The recent riots in overcrowded Kowloon, though ascribed to non-political motives, make one wonder whether this happy picture of Hong Kong capitalism is wholly authentic.

What has brought Hong Kong on to the international agenda is the fact, long acknowledged but now coming uncomfortably close, that in June, 1997, the lease by which Britain occupies a part of the Chinese mainland, opposite Hong Kong Island, runs out. This area is known as the New Territories, and in it are the reservoirs, the power stations and the airport.

Without these resources Hong Kong Island, where the financial centre and the seat of government are based, could not be sustained. This is what gives urgency to the present situation, and is why Mrs Thatcher effectively began the negotiating process when she visited Peking in September, 1982. The Chinese have given next September as the deadline for ending negotiations.

There are many people in Hong Kong today who are ready to tell you that Mrs Thatcher made a hash of things: either by bringing up the matter at all—the Chinese would have been quite happy to let things jog on—or by the way she handled the issue. The first criticism will not hold. Before Mrs Thatcher ever got to Peking the Chinese had announced that Hong Kong, after 1997, would become Chinese sovereign territory, in the form of a “special administrative region” of the People’s Republic of China (PRC). They have reiterated this point several times since.

There is more substance to the second argument. In her Falklands mood in 1982 the Prime Minister infuriated the Chinese leaders by insisting on the valid international standing of the three treaties ceding and leasing the different parts of Hong Kong to Britain. For a long time—long before the Communist revolution—China has denied the validity of these treaties. Recently, however, Mrs Thatcher has changed her tune by indicating to Peking that the issue of sovereignty can be put on one side. In other words it is now accepted that after 1997 Chinese sovereignty will prevail over all parts of Hong Kong.

Thus the continuing negotiations in Peking are now about how the present legal, economic and social systems in Hong Kong, which Peking has said it will leave undisturbed anyway for 50 years after 1997, can be safeguarded from and made compatible with the planned, monolithic, authoritarian Communist society favoured by the People’s Republic.

How do the people of Hong Kong—as 98 per cent of them are of Chinese origin, this phrase must mean the Hong Kong Chinese—view the future? A short answer would be: with

considerable misgiving. There are, admittedly, a number of entrepreneurs who are already up to their necks in business dealings with the PRC. For them the introduction of PRC authority will make little, if any, difference.

But having talked to a wide assortment of people—academics, students, members of the professions, elected members of local councils, particular pressure groups—I would say that the predominant attitude rests upon a dichotomy: “We realize there must be

**“There’s nothing you can do about it (the coming of Chinese sovereignty) but for heaven’s sake, don’t do nothing—you must prepare yourselves for the change”—  
Vice-Chancellor of Hong Kong University to his students.**

change, but we hope our way of life will be as nearly unchanged as possible.”

These are the sentiments which lead so many people to wish that the Peking blueprint for Hong Kong—departure of the British, retention of the legal and economic system and of Hong Kong’s free port status, and recognition of its importance as a regional and world financial centre—could be backed up by guarantees and safeguards. The upheavals and violent zigzags in China since the Communist revolution make any Chinese declaration of intent today, though it sounds reasonable, highly suspect in terms of the future.

The search for these guarantees lies at the heart of the present Sino-British negotiation. One idea, already rejected by the Chinese, is that while sovereignty will change, administration will not, in other words the British will go on governing Hong Kong. That was never a serious starter and must now be considered dead. Another, which the Chinese seem much more ready to contemplate, is that various British or non-Chinese officials should remain for a time after 1997, affording continuity.

This could be one outcome. Indeed, where the legal system, based on English common law, is concerned, something like this would be essential: a party hack from Peking or Canton would be unable, as judge or barrister, to administer the law. But here a curious anomaly creeps in. Will not the Hong Kong Chinese be capable in 1997 of manning their own, supposedly autonomous, system? Why try to involve a lot of Brits who, however high-minded, must inevitably embody something of the old colonial spirit?

The answer is that the Hong Kong Chinese are quite capable, here and now, of governing themselves. The received view, endlessly pumped out by the Hong Kong Establishment, is that they are uninterested in public affairs, intent only on making money and looking after their families. This is partly true. But it is not an adequate excuse for inaction. The colonial

government, staffed at the highest level exclusively by ex-patriate British, could do a good deal more than has been done so far to “Chinafy” the administration, by promoting able men to the most senior posts. If this is not done well before 1997, then the PRC will be all the more easily tempted to send their own *apparatchiks* in to run the police or the customs or the health services. Such promotion need not be ethnically inspired; there are enough capable people about for merit to be the only test.

But even if everybody in London, Peking and Hong Kong behaves with perfect rationality this year and thereafter—a biggish “if”—a large element of doubt will still prevail. However ingenious the guarantees worked out by the negotiators, nobody can foretell the future or provide against every eventuality. To a large extent the agreement that emerges (presuming it does emerge) will be an act of faith, founded on a common interest in ensuring that Hong Kong remains prosperous and stable. Suppose that faith is lacking, that Hong Kong turns its thumbs down on what the Chinese and British governments have decided? The first consequence would be that confidence, so essential to a great trading and financial centre, would ebb away almost overnight. Although more money is currently flowing into Hong Kong than is going out, a certain amount of funk money is on the move. It does not amount to a flight of capital, but that could begin and build up from one moment to the next.

As well as a money drain, there would be a person drain. While the majority of Hong Kong people will lack the means and opportunity to do anything but accept what fate may have in store for them (no one seriously supposes that the UK or Australia or Canada are going to open their doors to millions), the top echelon of skilled, professional men and women will soon take steps to start a new life elsewhere.

If this happened and, above all, if the Hong Kong dollar ceased to be a desirable unit of international currency, Hong Kong would rapidly lose its present function and become, instead, of dubious value to China or anywhere else. This is perhaps the best promise that the worst will not happen. If Peking cannot provide reasonable assurances which will retain confidence, both internal and external, in Hong Kong, then it will finish up by harvesting only a rotten apple.

One hears a lot in Hong Kong today about the “pragmatism” of the Peking leadership, meaning that if it comes to a choice, they will opt for economic rather than political advantage. This is a dubious argument. “Face” counts for so much that noses are apt to be sacrificed for it. Nonetheless, provided the British negotiators play their not very valuable cards skilfully in Peking, they should be able to reach an agreement which really will hold out the promise, bizarre though the prospect may seem, that Hong Kong after 1997 remains an

island of capitalist free enterprise in a sea of Communist *dirigisme*.

Even the nature of that *dirigisme* is changing. On the other side of the border which separates the New Territories from China proper, are three newly created PRC “special economic zones”. Together they represent a major effort in industrialization, involving huge high-rise buildings, factories, electronic plants, roads, hotels and the prospect of offshore oil operations beneath the South China Sea.

A day spent in these zones is enough to show that while the quality of life there is light years from the glitter and exuberance of Hong Kong, the open-door policy which they represent could provide a natural outlet for some of Hong Kong’s investment, skills and energies. Perhaps significantly, the senior official in the New China News Agency in Hong Kong (effectively Peking’s political office in the colony) who encouraged me to make the trip warned that even this evolving form of “socialism” should not be considered a model for Hong Kong’s future.

One of the most commonly heard complaints in Hong Kong is that the Peking negotiations are going on behind the backs and over the heads of the Hong Kong people. This, by the nature of things, is true. Only the British and Chinese governments are involved. But the Governor of Hong Kong, who is one of the negotiators, must know what will and will not, in the last resort, be acceptable. However the Hong Kong people are to be consulted about the outcome of the Peking negotiations it is almost inconceivable that the British Government could sign something that Hong Kong would, by popular disdain, instantly reject. If the inconceivable happened, Mrs Thatcher could find herself with a political or even constitutional crisis on her hands.

**“I shan’t mind the end of British rule, provided our free system continues”—  
urban district councillor  
(elected).**

Whatever the future may hold, two important Hong Kong institutions are displaying some rather spectacular confidence. The Hong Kong & Shanghai Bank, whose operations lie at the heart of the financial system, is building a towering new head office. Work upon its structure goes on day and night, and costs have soared beyond the original estimates. Near by, the Communist Bank of China, long established in Hong Kong, has acquired a site for its new building, and has retained the famous Sino-American architect I. M. Pei. It will, when finished, be much higher than the Hong Kong & Shanghai building. Is this a piece of bravado, an uncomfortable omen, or just an example of healthy, free competition? The answer to this question, as to many others in Hong Kong today, depends on whether you are an optimist or a pessimist ●





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ANCESTRY ■ DEBRETT

# Musical superstar

by Derek Jewell

A profile of the composer Andrew Lloyd Webber whose innovatory *Starlight Express*, a musical about American trains performed on roller skates, has just opened at London's Apollo Victoria.

Photographs by Jeremy Nicholl

It is easy to say, as some do, that Andrew Lloyd Webber must have the odd million in the bank, and that with a record of stage successes like *Joseph and the Amazing Technicolour Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Song and Dance* and *Cats* he cannot fail with *Starlight Express*. After all, who else has had three long-running shows on simultaneously in New York (*Evita*, *Cats*, *Joseph*) and in London (substitute *Song and Dance* for *Joseph*)? For a few days in March the London total reached four as *Song and Dance* and *Starlight Express* briefly overlapped. Yet all the recent reassurances and financial support—£1 million from Phonogram and another million raised by Webber and his “angels” (backers)—have had little effect on this small, energy-charged man of 36.

Last November at his Belgravia flat he told me about the new show which I had seen in July, 1982, at a “work-in-progress” stage on the tiny platform of the theatre at his home in Sydmonton, Berkshire. “I could come completely unstuck over this,” he said. “Perhaps people won’t understand what I’m trying to do. I’m taking more chances than I’ve ever taken before.”

In terms of long-running shows in London and New York—shows also staged all over the world—Britain has seen no similar phenomenon since Sir Arthur Sullivan; and even America would be hard put to match his success. *Joseph and the Amazing Technicolour Dreamcoat* (1968), an early pop musical, was written on a religious subject for young boys to perform at the St Paul’s prep school, Colet Court. Yet it has become a perennial, with thousands of performances on school and professional stages.

Webber and his then lyricist, Tim Rice, followed up with the first “rock opera”, *Jesus Christ Superstar*. Its subject, even its title, were likely to puzzle or offend people, not least because Judas was cast almost as a hero. After the record album became a hit in America (12 million copies sold worldwide so far) the show took to the stage in New York (1971) and ran for eight years in London, coincidentally at the same Palace Theatre which Webber, in his role as entrepreneur and saviour of the musical theatre, was to buy for £1 million-plus in August last year, having failed to acquire the Old Vic.

*Evita*, which came next in 1978—after Webber’s only flop, *Jeeves*—was about a woman who was scarcely



heroine material to Anglo-American eyes. It is still running in London and on Broadway. *Song and Dance* (1982) was intended simply to fill the Palace for a few months. It is based partly on a Webber record, “Tell Me on a Sunday”, partly on his Variations on a Theme of Paganini composed for his cellist brother, Julian. It is only just ending a two-year run. As for *Cats* (1981), the script used the words of some rather fey poems written by T. S. Eliot 40 years ago to amuse his young godchildren. Those words were amended and added to. Thus a successful musical was founded on a rock-tap-ballet hybrid, with Britain’s popular dancer Wayne Sleep the star, a minimal plot, and cats crawling around the audience even before the show started.

Investors were shy, subscribing only half the £450,000 demanded. The owners of the New London Theatre, where *Cats* was staged, tried to cancel the production at one point. Webber lost his leading lady, Judi Dench, with an injured Achilles tendon a week before the previews began. And the hit song, “Memory”, was composed by Webber, with lyrics by the director, Trevor Nunn, only as a last-minute effort while rehearsals were under way. Nunn relishes the story of how he convinced Webber that the show lacked a smash number, and of Webber’s return two evenings later to play “Memory”, since recorded by Barbra Streisand, Elaine Paige (Dench’s replacement, and the original *Evita*) and many other stars.

Webber seems to feel he has a real



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Left, Andrew Lloyd Webber in the church he has converted into a rehearsal theatre in the grounds of his Berkshire home. Above, Ray Shell (front row), a star of *Starlight Express*, with Frances Ruffelle and Chrissy Wickham, members of the cast. Back row: David Caddick, musical director; Liz da Costa, costume designer; Trevor Nunn, director; Nancy Wood, performer.

mission to extend the barriers of the musical theatre, to preserve it as a form by continually drawing new audiences to it. And so far, *Jeeves* excepted, he has proved to have an infallible touch after a childhood which was filled with music, although not always of the kind he was to write so successfully.

His mother is a piano teacher with, according to Webber, "a phenomenal gift for being able to arouse enthusiasm for music in very young children, and for teaching them". Plainly she succeeded with her sons: Andrew's brother Julian has become a 'cellist with an international reputation. Their father William, who died in 1982, was a fine organist who was director of the London College of Music and professor of theory and composition at the Royal College of Music.

Andrew was born on March 22, 1948. The emphasis both in the household and in his early musical education was on the classical. Having had various teachers as a small boy, he went aged eight as a junior to the Royal College of Music, concentrating on the violin and, in his early teens, the French horn. His mother taught him some piano.

From the age of 13, when he went to Westminster School on a scholarship, he was essentially self-taught, as indeed he had been earlier as far as popular music was concerned. His parents were eclectic in taste, but idols like Elvis Presley and Richard Rodgers—perhaps this century's most gifted and prolific composer for the musical theatre—he found largely for himself. At Westminster he wrote and pro-

duced school shows, and became fascinated by the scores of American musicals. After starting to read medieval history at Oxford he left abruptly after the Michaelmas term of 1965 to concentrate on composing. He had already been contacted by law student Tim Rice about collaboration.

Their first work, *The Likes Of Us*, about Dr Barnardo, was abortive. Their second, commissioned by Julian Lloyd Webber's early music teacher, Alan Doggett, was *Joseph and the Amazing Technicolour Dreamcoat*. I remember it vividly. My son, a pupil at Colet Court, had dragged me along to what I thought was the end-of-term concert at Central Hall, Westminster. It turned out to be the first performance of *Joseph*. I was wildly enthusiastic about it. For the first time I wrote about an amateur musical event in *The Sunday Times*. "This fantastic review got it recorded, and it was our first really big break" Rice and Webber later wrote.

The next offering, *Jesus Christ Superstar*, exceeded everyone's hopes. Webber and Rice launched it as a two-record album in America, an innovative move they copied with *Evita*, as did Webber with the material which became *Song and Dance*, although the pattern has been broken for *Cats* and *Starlight Express*. The authors got the cold shoulder from West End producers for *Jesus Christ Superstar*. It needed sales of several million in three months in the USA to convince the doubters, and it was on Broadway, not in London, that the stage version opened and Webber won an award for most promising composer that season.

*Superstar* has been produced in 22 countries, sung in 11 languages, brought income of £10 million in a year from the (far from perfect) movie version. *Cats* was even staged in Budapest, Hungary, last year.

Webber is tough, for all his diffident, schoolboyish air, ruthless in his search for perfection in his shows, and messianic in his belief in his musical mission. Yet he has a persuasive and charming enthusiasm which carries associates along and makes every one of his artists give that little bit more. Never did he need his tough resilience more than in 1975, when he had written *Jeeves* with the successful playwright Alan Ayckbourn. As he recalls: "I sat in a hotel in Bristol writing the score of *Evita* as I knew *Jeeves* was going down the pan."

The first glimmerings of *Evita* as a stage show were in a darkened room—tapes and slides on a screen—at Webber's Sydmonton home. This house, and the disused church he has turned into a mini-theatre 70 yards from his back door, is his workshop. There, each summer, he shows his work in progress at a three-day mini-festival attended by 100 or so people to gain an idea of its potential. *Cats* was tried out there, and so was *Starlight Express*.

Webber is obsessive about his work. It was undoubtedly because the rather flamboyant and extrovert Tim Rice wanted to do many other things—from playing cricket to television chat shows and book publishing—that Webber turned to different collaborators: Don Black for *Tell Me On A Sunday*, Richard Stilgoe for *Starlight*

*Express* and Trevor Nunn, who directed both *Cats* and *Starlight*. Yet Webber and Rice, whose friendship is unshaken, should get together again. They are the Gilbert and Sullivan of our age.

Webber now has his own The Really Useful Company. He is a bon viveur, especially good on wines, a theatre-owner and a producer (*Daisy Pulls It Off*). But the diversions always seem to end up with the same ultimate target: theatre, and especially the musical theatre. It was typical of his dedication that when *Starlight Express* was having difficult rehearsals, and Webber was in not very good health (he had broken bones in his foot at Christmas, then had 'flu), and with the break-up of his marriage just behind him he found the will to fly to Boston, Massachusetts, for three days because he had not seen the *Cats* production there and was worried about it.

*Starlight Express* is about trains—the battle for supremacy between steam, diesel and electric—in races which will be on roller skates at speeds of up to 40 mph on hundreds of yards of "track" around and above the audience in the torn-apart Apollo Victoria. They are not British but American trains. "American music is all about trains," Webber says. "That whoo-who-who whistle. It's the magic of American trains and that blues in the night that seize me. The notes remind me of Britten."

Webber has composed 21 songs for the show. As Stilgoe observes: "It's no *Joseph*. This show is about rock'n'roll and unemployment. It's about steam being unemployed because of diesel and electric trains."

The social implications of the show link up with the roller-skating as Webber describes it. "As *Cats* was opening in New York in 1982, Trevor and I watched the roller-skaters in Central Park and the streets. Amazing. They looked like trains! Same thing in London. In Kilburn the unemployed black teenagers were roller-skating and street-dancing, too."

Webber will use some electronic devices in his score. "With all the synthesizers and computers we have today, we've got possibilities richer than anything ever before. Had these things been around earlier, of course composers like Wagner and Prokofiev would have used them!"

In the event there will be a live band of a dozen or so and they were hard at it as March progressed, as were Nunn, Stilgoe and Webber, the choreographer Arlene Phillips, Stephanie Lawrence, Jeffrey Daniel, bright new performer Ray Shell, who will play Rusty the steam engine, and the rest.

"There's no looking back," Webber observed. "Trevor and I know we've got to extend frontiers. I'm not on a crusade, but I've got to do it and risk people having a real go at me. We both believe that win, lose or draw, we'll have done something that's a real venture—something never seen or heard in the theatre before." ●



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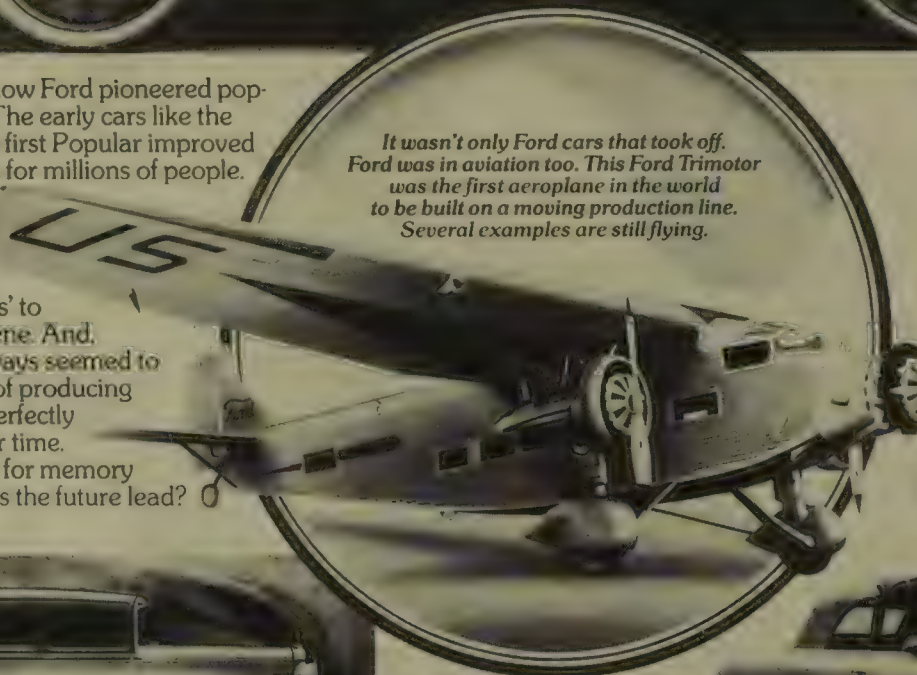
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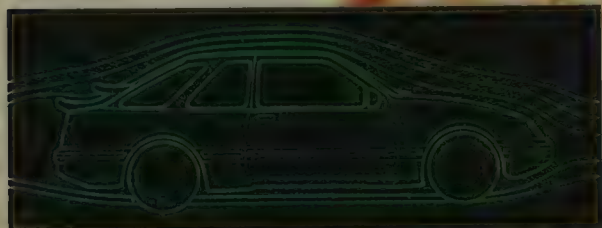
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# Behind the lines in Afghanistan

by John Gunston

April 84

It is more than four years since Soviet troops invaded Afghanistan and installed the puppet régime of Babrak Karmal. Since then—and with increasing success—Afghan rebels have fought the Russian invaders and government troops. The author, a former British Army officer, saw at first hand the rebels' strengths and weaknesses and the nature of their support. He accompanied a sortie into Kabul and came under frequent fire from Soviet aircraft.

Three months recently spent with the mujahedeen rebel forces in Soviet-occupied Afghanistan convinced me that it is the fundamentalist group rather than the moderates who are bearing the chief burden of the war and who enjoy the support of the majority of the Afghan population. General Fazle Haq, Governor of Pakistan's North-West Frontier province, told me before I entered Afghanistan that in his view the mujahedeen of three of the fundamentalist groups were responsible for 70 per cent of the fighting. By contrast, the moderate mujahedeen groups—on whom western sympathies have focused—are concentrated in the

south-eastern provinces of Afghanistan and enjoy little real support elsewhere in the country. Certainly in the provinces surrounding the capital, Kabul, I could find little evidence of moderate support or action.

It was with the fundamentalist mujahedeen in Kabul province that I spent most of my 12 weeks in Afghanistan. Nearly 80 per cent of the province was under their control. The Soviet forces are confined to the city, to which the guerrillas have almost unlimited access at night, as I myself witnessed when accompanying a sortie into the capital.

First we infiltrated into the suburb of Daraluman, where the Soviet

»»→



Top, mujahedeen in a night attack on the Afghan Defence Ministry in the suburb of Daraluman in Kabul. Above, on sentry duty above Paghman, 5 miles west of Kabul.



## Behind the lines in Afghanistan

High Command's headquarters and the Afghan Defence Ministry are both situated, some 400 yards apart. The commander asked me which target I would prefer them to attack. I held no strong views. We went up to the perimeter of the Soviet headquarters and observed a couple of guards patrolling the grounds, using torches and talking loudly, contrary to normal military practices. There was no evidence of any vehicle checkpoints or stop-groups in the area.

The mujahedeen went into consultation with their section commanders, and decided that reprisals from the Russians against the local population would be too savage. So we moved on down the road to the Afghan Defence Ministry. Then there was an almost farcical scene as the mujahedeen took 10 minutes to establish their fighting positions. Little attempt was made to disguise the nature of their activities as they laboured to set up their recoilless rifle on its tripod and dig in a mortar, for which they had to borrow a shovel from a local household. All this took place just 20 yards from the mud wall surrounding the Defence Ministry and a mere 200 yards from a strikingly unvigilant company of Afghan troops in an encampment advertised by large arc-lights.

With a cry of *Allah Akbar* ("God is great") through his megaphone, Commander Abdul Karim launched the attack. Five recoilless rifle shells accompanied by half a dozen 82mm mortar shells were dispatched into the ministry building. The operation took about five minutes and exhausted our modest ammunition supplies. Only as we were withdrawing did we come under heavy but haphazard fire from the Afghan and nearby Soviet troops. An hour or so later we reached the villages from which we had come. The following morning these villages came under heavy artillery bombardment from within Kabul, undoubtedly as a reprisal. I was later informed that Dar-alaman was sealed off for the next two days and that the Defence Ministry had sustained severe damage.

Elsewhere in Kabul province the Soviet and Afghan forces are restricted to the major towns and to garrisoning outposts along the essential highways. Convoys taking troops and supplies to outlying provinces are so constantly harassed by rebel forces that they travel in lines of no fewer than 60 vehicles at a time so that at least some get through.

Having suffered considerable troop losses, the Soviets have had to resort to indirect methods of attack to challenge the mujahedeen's dominance of the high ground. They do this with artillery bombardment, fighter ground attack, and helicopter gunship raids. While serving in the British Army I had been taught to respect the redoubtable firepower of the Soviet air force. Yet seeing it in action, I was struck by the



Top, changing ammunition belts on an anti-aircraft gun above Paghman. Above, a Soviet helicopter gunship discharges heat decoy flares over Paghman.

reluctance of the pilots to press home their attacks. On each such occasion when we came under fire, the helicopter gunships and MIG-21 fighter bombers never came in lower than 6,000 feet. As a result of their "standing-off", their ordnance could not be delivered with sufficient accuracy. It was therefore largely ineffective against the mujahedeen's positions high up in the mountains, though deadly enough against civilian targets on the valley floors.

The Afghan government forces themselves have been greatly reduced by desertions and heavy casualties, so much so that the Soviet forces do not trust them to execute any important operations. If the mujahedeen were adequately equipped they would be able to consolidate their gains and press home their advantage.

With every justification the mujahedeen feel that they have considerably improved their position over the last 12 months, and are bitterly disappointed that the West has not given them more support. Not only have they gained control over most rural areas, but they have begun to establish provincial administrations. Furthermore they have largely buried their own differences, and have formed two main groups along religious lines: the Unity of Afghan Mujahedeen, composed of the moderate, and the Alliance of Afghan Mujahedeen, comprising the fundamentalists. The latter's much greater militancy, both in religious matters and in fighting the pagan com-

munists, has proved much the stronger attraction for the people.

In the five years of the conflict Egypt and China have provided the mujahedeen with the bulk of their weapons, as I could observe from the markings. Saudi Arabia has been generous with funds, Pakistan with hospitality and support for the exiled and wounded.

The most desperate shortage is of surface-to-air missiles, since the rebels' machine guns can scarcely counter fast-flying jets and heavily armoured helicopters. I saw only two SAM-7 missiles in my time with the mujahedeen in Afghanistan. They had been bought on the "black bazaar" in Beirut and were not totally effective, since they could be diverted by heat decoy flares ejected from the Soviet aircraft. The acquisition of a system like the British Blowpipe would radically change the war by enabling the mujahedeen to engage oncoming hostile aircraft with near-certain success.

The rebels also urgently require basic items like boots, socks, jackets and sleeping bags to help them combat the extreme cold. Many had lost toes in previous winters due to frostbite, and now face the same prospect. Food is short, thanks to the Soviets' scorched earth policy. Medicines and qualified personnel are also urgently needed. Evacuating casualties is a painful and dangerous process entailing long journeys on mules and camels to Pakistan. Mohammed Fritidas Khan, administrator of the Afghan Surgical Hospital in Peshawar (the main desti-



nation of Afghan casualties) estimates that 90 per cent of all those badly wounded die from lack of adequate facilities.

Their deep faith in Islam sustains the rebels through all ordeals. Fear of death is much reduced by their conviction that those martyred in a holy war go straight to heaven. Hekmatyar Gulabuddin, leader of the extreme fundamentalist party Heshi-I-Islami, explained to me that the aim of the war is not just the fall of the Karmal régime and the withdrawal of Soviet forces but also the establishment of an independent fundamentalist Islamic state. If necessary, he indicated, the fight would go on against any moderate, liberal Muslim administration. It was in keeping with this hard line that the fundamentalist Alliance last year refused to participate in the formation of a broad-based government in exile.

John Gunston was formerly an officer with the Rhodesian security forces and then in the Guards.



Top, Soviet tank in an Afghan army outpost. Above left, a group of mujahedeen drinking tea in Midon. Above right, Commander Majid of the mujahedeen fires a Gurunov medium machine gun at a Soviet outpost near Paghman. Despite Soviet retaliation the rebel forces retain their dominance of the high ground.



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# Sale at Elveden

by Ursula Robertshaw



Between May 21 and May 25 Christie's will sell, on site, the contents of Elveden Hall, near Thetford in Norfolk, one of the strangest great houses in Britain. They expect the auction to realize more than £2.5 million.

Elveden is closely associated with two men: the colourful Maharajah Duleep Singh, and the 1st Earl of Iveagh, Edward Cecil Guinness. Duleep Singh acquired the original, 18th-century house as part of reparations for the British annexation of the Punjab, and he pulled it down, all but two rooms, and built for himself, and for the generous entertainment he planned, a four-square house simple enough from the outside but furnished inside with a wealth of Indian ornament, with lavish use of mirrors and delicate arabesque plasterwork.

Having failed in attempts to obtain full compensation from the British government, Duleep Singh ended his life abroad. Lord Iveagh bought the property and in 1894 more than doubled the size of Elveden by adding a balancing wing to the east and linking the two with a huge rotunda, inside which he out-heroded Herod with the immense Marble Hall. This vast, lofty saloon, galleried and echoing, is in Raj-Indian style, the Carrera marble having been carved in England by British craftsmen. Much of the delicate work in the Maharajah's wing is in plaster: marble requires a bolder, not to say coarser touch, and the Marble Hall makes no pretensions to reticence. It was intended to impress the rich, sometimes royal, guests who gathered there in the luxurious Edwardian heyday and in the playboy years between the wars. The gamebook records of these times are impressive or appalling, according to viewpoint.

Elveden became the headquarters of the 3rd Air Division of the US Army in the Second World War and remained empty after this occupation until early this year, when Christie's went in to start the massive job of cataloguing.



**Detail of a Chinese bedspread, an example of Elveden's superb textiles.**

Piles of superb carpets and textiles, mostly in pristine condition, lay in sheet-covered heaps, many still bearing their original price tags. Other covers concealed fine Georgian furniture or Continental pieces of high quality.

The sale will contain more than 2,500 lots, for example a set of Chinese Chippendale dining chairs; a George III architectural mahogany cabinet; two 16th-century Spanish altar fronts and a large Meissen dinner service.

The estate, comprising 11,246 acres and featured in the *Guinness Book of Records* as the largest arable farm in Great Britain, is not to be sold, and nor is Elveden Hall itself. A question mark therefore hangs over the fate of one of the most remarkable of our great houses, a mute record of a flavoursome period in Britain's social history.

Inevitably the house will look sad with its contents gone, and there are already signs of deterioration of the fabric. It is to be hoped Elveden will not be allowed simply to stand in its acres and fall into decay.





PHOTOGRAPHS BY CLIVE BOURSNEILL

Maharajah Duleep Singh's Indian morning room in the west wing of the present house. This wing was largely unused during Lord Iveagh's occupation.



Typical of what Christie's found when they arrived to do the cataloguing: partly hidden under a sheet is a pile nearly 3 feet high of carpets, rugs and textiles.



Centre, the 2nd Countess's silver bedroom, with furnishings and decor in pure Art Deco style. Above, one of the richly carved galleries of the Marble Hall.





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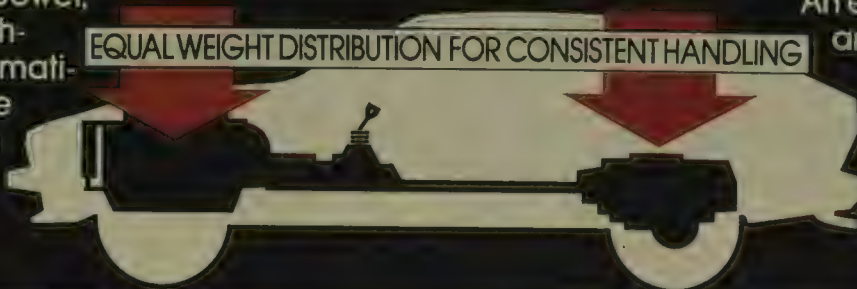
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## London Theatres by Paul Hogarth 2: Palace Theatre

Cambridge Circus is dominated by the red-brick and terracotta theatre which opened on January 31, 1891, as Richard D'Oyly Carte's Royal English Opera House. Though its first production, Sullivan's *Ivanhoe*, ran for 155 performances, the house was sold after barely a year and became a music hall with the title the Palace Theatre of Varieties. In the 1920s there followed a short period as a cinema, then came a series of musical comedies. In 1951 Emile Littler took charge of the Palace, which housed such successes as *The Sound of Music*, *Cabaret*, *Jesus Christ Superstar* and *Song and Dance*. Andrew Lloyd Webber, composer of the last two, bought the Palace last August as a home for major musicals.







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# St Helena: the forgotten colony

by Rory Coonan

A visit by Prince Andrew to St Helena should focus attention on the hardship and neglect long endured by the 6,000 "Saints" of this remote British colony.

Every six weeks a stubby 3,000 ton passenger cargo vessel slips unobtrusively out of Avonmouth harbour to begin a 7,000 mile voyage to the South Atlantic. She is the RMS *St Helena*, flagship of Cunard Shipping, an enterprising Cornish company, and the only surviving Royal Mail ship. Her main port of call during a two-week passage via Ascension Island to the Cape is the tiny British sub-tropical colony whose name she bears: the island of St Helena.

The 6,000 English-speaking inhabitants—called "the Saints"—of this isolated volcanic fortress are the forgotten South Atlantic islanders. British by choice for more than 300 years, yet denied the right of entry into the United Kingdom by Westminster nationality acts. Having no industry they depend on what they describe as a £4 million "dole" from Britain, and their island home has effectively become a sea-locked prison: few "Saints" can afford a passage to the UK, and ships seldom call at this remote spot, 1,000 miles from the nearest landfall on the Angolan coast, 2,000 miles from the Falklands. To sustain life on an island only 9 miles by 5, the RMS *St Helena* must carry everything necessary, from tea bags to car tyres.

When Prince Andrew steps ashore in early April from a Royal Navy survey ship, having flown to Ascension 700 miles to the north, he will become the first member of the royal family to visit the Saints since Prince Philip in 1957. During a stay of only 36 hours he will receive an ecstatic welcome from the exuberant and patriotic islanders, many of whom volunteered to serve on the RMS *St Helena* when she was requisitioned for the Falklands war as a minesweeper mother ship and communications centre.

The royal visit is timely: this month St Helena marks the 150th anniversary of direct rule from Westminster. For a tightly knit community denied the benefits of air travel, high-street banks, newspapers and television, the arrival of any visitor is an occasion for celebration in the White House and The Standard, the pubs of Jamestown, the only town on the island. For Prince Andrew the bunting will be out at Plantation House, residence of Her Majesty's Governor and Commander-in-Chief, currently John Massingham. Even Jonathan, the 200-year-old giant tor-

toise who lives in the grounds of this vast Georgian mansion, may be presumed to sense the significance of the visit. Yet the islanders have reason to doubt the benefits of Whitehall administration since St Helena was ceded to the Crown by the East India Company in 1834, following the decline of imperial markets in the East.

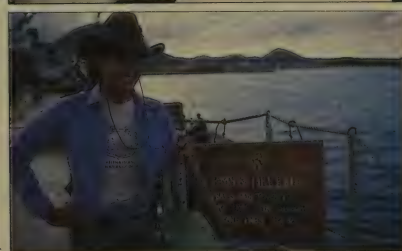
Despite the dismantling of the British Empire and in most cases of colonial rule, the problem of St Helena refuses to go away. Isolation is at the heart of it. Approaching by sea from Ascension, the visitor finds a tiny pinprick of land emerging from the vast expanse of the South Atlantic. Once ashore, having negotiated the ropes to which everyone must cling in order to step from the lighters to dry land, he discovers St Helena's capital to be nothing more than a rural hamlet of Sussex translated 4,500 miles into an exotic climate. The anomalies are startling: giant tree ferns encroach upon whitewashed cottages; wild rum lilies (the island's symbol), which would seem more at home in Kew, sprout from the hedgerows at every turn.

The signpost at the crossroads in Jamestown indicates London, New York and Paris at mind-boggling distances. If the faces are predominantly black, family names seem familiar enough at first sight. Yet for every Johnson and Peters there are Yons, Waynes and Stedsons, testimony to the bizarre racial mix that is characteristic of St Helena and to the growing influence of American popular culture brought over from Ascension Island. In pubs and bars pictures of the royal family preside over dancing to country-and-western music.

St Helena's oral culture is a microcosm of the pre-television age, and is threatened by imported video recorders, even if the island radio station still enjoys a success that would be the envy of BBC local radio managers. The nightly relay of the BBC's World Service news is closely followed. The handful of white settlers, mostly government employees, no longer play a central role in island life. The days of paternalistic rule and black-tie drinks parties at Plantation House are over, but nothing has emerged to embody the central fact of St Helenian life—that the island's destiny is bound up with edicts from Westminster. There are no political



Top, a former flax mill worker outside his cottage near Sandy Bay in the north. The flax industry ended in 1965 when the Post Office stopped using string. Above, George Yon, a retired fisherman of Chinese descent, lives alone in his two-roomed home at Ladder Hill. Right, Jamestown, the island's capital and only town, nestles between steep volcanic ridges.



From the top: former fisherman Boot Wade in his one-roomed shack with his grandson; a worker from St Helena, arriving at Georgetown on Ascension Island, in an outfit that shows the influence of American culture there; cutters, who skillfully use machetes to clear rampant flax that covers two-thirds of the island, are paid £100 an acre; the St Helena police force, affectionately known as "The Toys", as crime is virtually unknown and racial tolerance is pervasive. John Newman, the chief of police (on the left in the doorway), used to be a policeman in England.

PHOTOGRAPHY: RORY COONAN AND IAN DUNCAN



# St Helena: the forgotten colony

parties, and polling at elections to the island legislative council is low.

Torn between his role as representative of the Saints' aspirations to prosperity and self-sufficiency and his duty to implement British government policy, the Governor finds his hands effectively tied. Food subsidies have been removed, and the extra price burden of freight costs cannot be met by average male earnings of only £30 a week. The fishing industry has collapsed: no market can be found for the plentiful supplies of tuna and barracuda which can be fished without difficulty.

If emigration to Britain is impossible, so, too, is the prospect of a bleak life in South Africa for St Helena's black population. The island's social security benefits are low, and among the elderly Saints there is still poverty, barely cushioned by state pensions, or "welfare" averaging £12 a week. For example George Yon, a 76-year-old retired fisherman, and descendant of Chinese indentured labourers brought in to build roads by the East India Company, lives in a two-roomed house near the firing range at Ladder Hill, overlooking derelict 6 inch guns from a First World War battery. His sister cooks for him over an oil drum in the back yard where he raises chickens. He does not complain.

The plight of the young is worse still, for the future holds little hope. While all the boys over the age of 16 are employed on job programmes of public works (many roads lead nowhere), no provision at all is made for girls.

Wendy Benjamin, a 17-year-old island girl, finds occasional work as a nanny to the island doctor. There will be nothing for her to do until she reaches 23, at which time she can apply to the "Castle", the seat of government in Jamestown, for the chance to work as a domestic servant in the smart houses of London's Belgravia or in the Home Counties. There are few places available, and the employer's contract will tie her to return to St Helena, where only marriage and childbearing offer any prospect for a different life.

Women are not permitted to work on Ascension, traditionally the only outlet for job skills in labouring, plumbing and electrical engineering. On Ascension (technically part of the Colony of St Helena, though in effect beyond the control of the Governor) the Saints experience Western life in less than rosy conditions. For many months at a stretch male St Helenians work under contract to the British and American "users" of this privately run, restricted volcanic island, whose strategic importance since the Falklands war has been recognized by the construction of permanent facilities for the RAF. By a telling irony which is not lost on the Saints, the cost of recreation facilities built for servicemen last year by Saints under contract to Fair-



The Governor, John Massingham, flanked by his chauffeur and maid at his residence, Plantation House, built by the East India Company in the 18th century.

cloughs, the UK contractors, equalled almost half the entire annual subsidy for the population of St Helena.

But then lack of interest in St Helena from successive British governments, and the consequent lack of investment, have been all too characteristic of her history. Described by one former treasurer and development officer after the Second World War as "an Imperial slum", St Helena in the 1980s remains in a parlous condition. Never a jewel in the crown, the island has played the part of a rather tatty but useful appendage to Empire—a service station on the route to richer pastures.

Dutch and Portuguese fleets squabbled for possession in the 16th century after the Portuguese navigator João da Nova Castella stumbled in 1502 on land in latitudes previously thought uninhabited. Landing on May 21, he named the island after the mother of Constantine the Great, a saintly woman credited apocryphally with discovering bits of the true cross. For occasional piratical visitors during the succeeding century, the island proved useful as a place where lemons, proof against scurvy, might be found, and as a letterbox for passing ships.

In 1659 the East India Company commissioned Captain John Dutton to colonize St Helena under the terms of Lord Protector Richard Cromwell's Charter. The colonists imported slaves from Africa, thus laying the foundations for the black population of today. Ironically, after playing host for centuries to the brutal exploitation of those slaves, St Helena became important as a clearing house for repatriated slaves *en route* from America to Africa. For the East India Company St Helena was a vital replenishing station for ships on their way round the Cape to the East. The island enjoyed notoriety among dissipated sailors as "the punch-house of the South Atlantic".

Occasionally distinguished visitors called: Captain Cook in 1775, voyaging home on his second circumnavigation of the world; Captain Bligh of HMS *Bounty* in 1792, thoughtfully

depositing some of his cargo of breadfruit trees; Charles Darwin in 1836, on HMS *Beagle*, marvelling at the tolerant and passive attitudes of recently liberated slaves. The visitors were pleasantly surprised, touched by the Englishness of everything amid those dark skins, then promptly forgot about St Helena.

In popular island culture, the song "Farewell expert" sarcastically draws attention to all the government advisers who have come and gone in recent times. Some have been successful; of the others one example may suffice: on the advice of a master brewer the government constructed a brewery producing not lager, the preferred island beverage, but English-type ale, there considered undrinkable.

Paradoxically, St Helena's chief claim to fame has proved her greatest misfortune. The arrival of Napoleon for a five-year period of captivity after Waterloo in 1815 thrust the island onto the world stage, and it has proved impossible to shed the image of a quaint mausoleum of French history.

The modern decline of St Helena can be traced to 1869, when the opening of the Suez Canal drastically curtailed economic activity derived from passing ships. The permanent British garrison was withdrawn in 1903. New Zealand flax, introduced in 1907, offered a relatively brief respite from destitution, and until 1965, when the Post Office switched overnight from string to man-made fibres, the Saints enjoyed a tolerable standard of living. Now thousands of acres of potentially arable land are covered by this tenacious plant, for which no use can be found, and which threatens to engulf St Helena's unique flora. Sales from philately no longer produce a buoyant income and tourism is unknown—there are only two hotels.

Yet despite all these acute difficulties, St Helena is in many ways idyllic for the visitor and, up to a point, for the islanders themselves. Crime is virtually unknown. The murder two years ago of a policeman was the first

serious offence for more than 80 years, and the young police officers are affectionately known as "The Toys". Racial tolerance is striking, and stems from a common feeling that on a small island from which "escape" means moving up the road 2 miles, neighbours are to be cherished and differences absorbed.

Lacking an effective lobby at Westminster—no roving MPs come to St Helena—the Saints have sometimes seized the initiative. An approach to the Falklands government, before the recent hostilities, suggesting the settlement of unemployed Saints to boost the population, met with flat refusal from the Falklanders: they preferred Argentinian workers.

At the Cable and Wireless Radio Station at The Briars, above Jamestown, the manager, George Stevens, ponders the future of St Helena as a possible secure off-shore data-processing centre, linked with financial institutions by satellite. The prospects for this are not good: Cable and Wireless are shortly to pull out of Ascension Island, their earth station having been made obsolete by satellite communication. Administrative control of Ascension will pass to the BBC World Service Relay Station resident engineer, who is keen to employ more Saints in skilled jobs.

Of the remedies which might be attempted to improve St Helena's economic prospects, the most fundamental involves the creation of an air bridge to the UK from Ascension. But the joint use of Wideawake Airfield on Ascension by British and American military authorities has always in the past ruled out civilian flights from Britain. Without increased contact with the UK and the restoration of the right of settlement, St Helena will continue to languish in the doldrums of the South Atlantic.

Britain would not be swamped by fleeing Saints: most would return to the island, of which they are deeply fond, and whose unique tranquillity is a powerful antidote to the dubious charms of urban living. On the streets of Jamestown the plea to the visitor is the same wherever you go: Why should the Falklanders be granted the right of entry into the UK, and not the Saints? Why the massive investment in a population of inward-looking sheepfarmers? What have we done to deserve this?

What the Saints need, of course, is a timely invasion by some foreign power, but none is to hand. St Helena is not merely a pinprick in the wastes of the South Atlantic but a sharp reminder of the apparently intractable anomalies of colonialism in post-colonial Britain. "What," asked Charles Darwin in 1836, writing his diary on board HMS *Beagle*, "is to become of the little state of St Helena?" The Saints deserve an answer ●

An exhibition of photographs of St Helena by Rory Coonan and Stuart Mackay opens on May 3 at the Commonwealth Institute.





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# A Viking city comes alive



A Viking city called Jorvik, reconstructed under a shopping centre in the heart of York, is to be opened this month. The project follows five years of excavations on the site of Coppergate, and it is on this evidence of Viking life in the ninth century, when Jorvik was one of a chain of Viking ports stretching through the Mediterranean to the Near East, that the reconstruction has been based. The Jorvik Centre has been built by the York Archaeological Trust, and here its director, Peter Addyman,

explains the project. On page 50 Magnus Magnusson, who has been involved in the project from the beginning and is chairman of the Stewards of the Trust, describes what visitors will experience as they travel in one of the specially constructed time cars through the Viking city. Photographs by Richard Cooke.

## How Jorvik was built

by Peter Addyman

When the York Archaeological Trust decided to build the £2.6 million Jorvik Viking Centre the problems were not only financial. No one for 1,000 years had attempted to build a street of Viking houses in York. Before work could be started detailed specifications were needed, not only about the layout and spacing of the buildings, but also about every detail of their superstructures and all their internal and external fittings. To create the illusion of a living Viking Age street it was necessary to specify what activities were going on in each part of it: what equipment was to be used by the various craftsmen, traders and other inhabitants; what clothes they should wear; what the environmental conditions should be like; what smells there should be; and what kinds of noise should be heard in the street.

The task was formidable but by no means impossible, largely because the Trust's Coppergate excavations, carried out between 1976 and 1981 (see *ILN* March, 1980), provided a huge body of data about almost all aspects of life in Jorvik, the Viking Age City, now described in a newly published book, Richard Hall's *The Viking Dig* (The Bodley Head, 1984).

The buildings themselves had survived in places to a height of 5½ feet, and in one there were the remains of a collapsed superstructure of riven oak planks. A window shutter, just two boards, dowelled and battened together with suspension holes for a leather hinge, was a rare survival, giving an invaluable clue to the size and character of windows. The roofs were a more difficult problem. No stone tiles were found and no wooden shingles.

However, there was a lot of organic material—rushes, sedges, grasses, straw, heather, rotted-down turf, any of which could have been used for roofing. The skilled team from Yorkshire Communications Group who carried out the rebuilding became rather impatient with the guarded and carefully weighed hypotheses of their archaeological mentors. "Yes, guv, but what do you want us to put on it?" finally forced the archaeologists off the raffers to the decision to try a selection of hypotheses: long natural grass from the local nature reserve, wheat straw and reed. All look equally convincing.

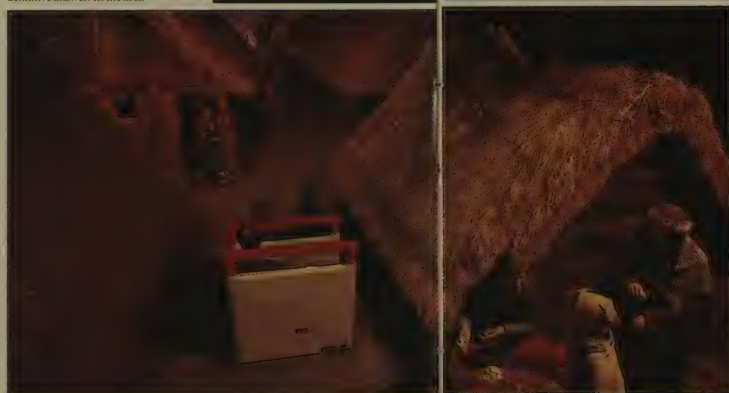
Coppergate in the Viking Age was a teeming neighbourhood packed with post-and-wattle and later with plank-and-post buildings, shops at the street front, workshops behind, warehouses, yards, latrines and wells behind those. The form of all these features was recorded in the excavation. Often the structures themselves survived, even down to such details as lavatory seats. So did the debris from innumerable industries and crafts. The actual products, and the by-products from their manufacture, were all found. The metalworkers, for instance, imported lead ore probably from the nearby Yorkshire Dales, smelted it on site, manufactured a variety of objects using small pottery crucibles, melting trays and moulds. Specialist moneyers struck silver coins on the site, testing their new dies on lead strips, and striking coins often until the dies shattered. Evidence of all stages of the process was found. The same goes for the lathe-working of wooden vessels; for leather-working; for comb-making from antlers; for the production of bone skates, the production of wool yarn, its dyeing, using a variety of natural dyes, and the weaving of fabrics on warp-weighted upright looms. The dyes were still present on the cloth in minute quantities and the remains of dye plants: madder for rich red; club moss and dyer's greenweed for yellows;

indigo, perhaps from woad, for blue; and a variety of others.

By analysing the excavated evidence very specifically it was possible for the York Archaeological Trust to come up with a carefully argued case for every aspect of the Viking Age street. Every detail which has been included in it can be justified.

For some aspects the evidence is only indirect. The biological remains indicated clearly that the streets and alleys were always rubbish-choked and spread with human and animal faeces. It is not difficult to imagine that smell—not the more pleasant ones, like wood smoke, or the sweet aroma of apples, which would have been on sale on the October day in 948 that the street purports to show.

"But how do you *know*?" is the question most often asked of an archaeologist. The Jorvik Centre provides the definitive answer. In the area



The journey through Jorvik is made in an electric time car, above, fitted with speakers which transmit a commentary by Magnus Magnusson. Travelling past a metalworker's stall, left, the car enters one of the houses, top.





## How Jorvik was built



Entry to Jorvik is through a time tunnel peopled with figures from the past 1,000 years of life in York, main picture. Typical village scenes are depicted in detail, top, centre and above right. At the end of the journey is a reconstruction of the excavations in 1979, with original timbers as they were found, above and centre left.





## How Jorvik was built

of the reconstructed excavation there is the best possible evidence for the buildings—the preserved remains of the structures themselves. The development of layers around them, growing deeper as time goes by, is studied through the science of stratification—and visitors to the Centre can see archaeologists unravelling the sequence of stratified layers. The finds in the cases of the Artifact Hall justify the activities shown in the street. Biological remains tell the archaeologist about food, vegetation, environmental conditions. In the Jorvik Viking Centre visitors prove to themselves by visiting a simulated laboratory just how such evidence can be used.

The York Archaeological Trust is a charity dedicated to educating the public about archaeology. It believes that in the Jorvik Viking Centre it has created a most powerful means not only of introducing people to the crucial and all-but-forgotten role of Viking colonists in 10th-century town building, but also of demonstrating the power of archaeology—rescue archaeology at that—to recover and preserve for us whole swathes of the nation's lost history.

## A journey through time

by Magnus Magnusson

All of a sudden you find yourself breaking through into the cellars of the past. You are in some unspecified "downstairs" of a Victorian Upstairs-Downstairs: shadows on the wall, a child on a flight of stone steps; because here, deep below the streets of York, the past lies buried all around you.

Off we go in the time car, on a journey back through time, leaving behind us generation after generation of York's inhabitants.

What is that dreadful sound in the distance? It is the sickening, devouring noise of fire from the year 1067, when William the Conqueror and his Norman army came marching grimly north and by burning York, and sacking it, taught all dissidents a dire lesson.

Time has stopped now. It is late afternoon on October 28, in the year 948. History is frozen. This is Jorvik, the Viking city of York. We are in a street called Coppergate, the Street of the Coopers or Cup-makers. Let us pause here for a moment, while the busy, day-long street market draws to a close. Here we see the figure of the antler-carver, Thorfastur, trying to dispose of the last of his combs and buckles. The young apprentice wood-turner, Lodin, is anxious to get back to work on his pole-lathe—a carefully researched replica of the kind of tool used by the craftsmen who gave Coppergate its name. At the leather-shop crusty old Blafotr (his name means "Bluefoot") cannot find a pair of shoes to fit his bunions—although we know that all manner and styles of shoes and boots were made in Coppergate.

All these people have come to life under the magical hands of sculptor Graham Ibbesen, who has caught them all in a frozen instant of activity. At the metalworker's stall one of King Eirik Blood-Axe's most celebrated courtiers is making a purchase. He is Arinbjorn, the great Norwegian Earl who befriended the Icelandic warrior-poet, Egil Skallagrimsson, on his famous visit to York when he composed the royal poem, "Head-Ransom", that saved his life.

The market may be past its peak, but all the noises are still there, swirling and echoing in the alleys. By means of a 64-channel sound-track you hear all the authentic sounds of the Viking past—neighbours gossiping, children playing street-games, people singing their work-chants, old men telling stories. For six months Professor Christine Fell of Nottingham University gave special coaching to village folk and children in North Yorkshire to reproduce Old Norse, the talking language of the Vikings. A team of experts also travelled to Iceland to make recordings there, for Icelandic is closest to Old Norse of all the Scandinavian languages today.

Let us move on, then, down the alley towards the quayside on the River Foss. On either side are houses and workshops, stalls and yards. Some buildings are half-sunk into the ground, built from posts and solid oak planks; others, rather older, are made from woven wattles daubed with clay. Some are single-storey, others have lofts or two storeys.

It is a busy, bustling place: wood-workers at their pole-lathes; jewellers fashioning brooches, rings and pendants from amber and jet; women spinning yarn, weaving textiles, dyeing fabrics. In the distance a moneyer is striking pennies in his mint.

A small detour here. We are going inside one of the houses where life centres on the hearth—eating, sleeping, playing, cooking, working at the loom. The walls are made of wattle, but it is fine and cosy, if a little crowded at times...

Behind the houses the yards stink to high heaven. You will catch the whiff



### Special visit to Jorvik

On Saturday, May 12 readers of *The Illustrated London News* will have a unique opportunity to visit Jorvik and to meet Magnus Magnusson and Peter Addyman. For details of this special day trip and application form see page 101.

of no fewer than 12 different smells here, specially created by a company more used to eradicating them. They vary from musty apples to rotting fish and worse, and are given off by tablets which are continually heated in small flasks and replaced every day. There are pigs rooting around in the muck, pits full of household refuse, even a cesspit for a lavatory—there is an old chap trying to use it, too.

We are down by the river now. A cargo-boat from Norway has been pulled up onto the riverbank, and the crew are unloading bales of skins and furs, and barrels of herring, which are being stored in the warehouses. Jorvik harbour is the Crewe Junction of North Sea trade, with coasters coming in from all over northern Europe with their merchandise.

The smaller boat is a replica of a Viking *faering* (a four-oared rowing boat), made at the National Maritime Museum at Greenwich. The large cargo-vessel is a copy of one of the five Viking ships found scuttled in Roskilde Fjord, in Denmark; it has been rigged by Dr Alan Binns of Hull University, a seasoned authority on Viking ships and seafaring who acted as shipmaster for the Kirk Douglas film *The Vikings* and who rigged the replica *Odin's Raven* that was built and sailed to celebrate the millennium of the Isle of Man in 1979. The sails were made of flax, reinforced by jute and leather; by Alf Readman, a craftsman sailmaker from Whitby in North Yorkshire who also made the sails for *The Onedin Line* and *The Voyage of Charles Darwin* TV programmes.

The fishing nets being mended on

deck came from The Gambia, of all places. Phoebe Macleod, the production manager for the Jorvik scenes, had been scouring the country in vain for nets made from natural fibres—until she glimpsed the real thing in a television programme on The Gambia.

Wherever seamen gather there are tall tales to be told, and plenty of youngsters to listen to them. You will see one little Viking boy listening agog to his father and grandfather yarning away; his name is Toki—chosen for him by the children of Yorkshire who took part in a "Name the Boy" competition.

And now, an abrupt switch through the time-warp again. We leave the old city of Jorvik as it settles down to sleep, and travel forward to the year 1979, to the spectacular Viking Age excavation that took place on this very spot between 1976 and 1981 and made the name "Coppergate" world-famous. Here we see, 19½ feet below street-level, exactly what it was like in that huge hole in the ground when the dig was still in progress, before the Jorvik Viking Centre was built in the site.

We see the sheet-steel piling that was put in to stop the steep sides from collapsing. We see the on-site Portakabin, where the diggers are having their tea-break. We see the actual remains of the store-sheds and houses and workshops, just as they emerged from their 1,000-year cocooning in the soil. This is the evidence, the substantial, tangible evidence, on which York's archaeologists based their reconstruction of Coppergate as it was in the Viking Age.

The actual timbers, rescued from the ground, have been soaking quietly in tanks of polyethylene glycol wax for months to preserve and conserve them, and are now being put back into the ground from which they were carefully lifted. These are the best-preserved timber buildings from the Viking Age found anywhere in Europe.

From the dig we move into the Finds Hut—the basement of the old Craven's sweet factory which once stood on the Coppergate site. There were 35,000 individual finds to be washed, dried, marked, bagged and distributed for expert treatment and identification—everything from coins and jewelry to fleas and bugs and their eggs.

In our journey through time we have seen, as never before, both the reality and the marvellous illusion of the past: the actuality of excavation and all the immensely painstaking work it involved, and the imaginative reconstruction of the buried past uncovered by the archaeologist's spade. It is a unique, unforgettable experience which will give vivid new meaning and significance to the display of selected finds in the Artifact Hall, dominated by a magnificent hologram of the Anglo-Saxon helmet found at Coppergate. Here reality and illusion merge into perfect representation.

And that, I like to think, is what can be said of the Jorvik Viking Centre experience as a whole ●



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# THE COUNTIES *Nicholas Herbert's* HUNTINGDONSHIRE

*Photographs by David Gallant*



In the early years of this century—I think it was 1903—my grandmother watched a statue of Oliver Cromwell being unveiled in the market square of St Ives. She had to observe the ceremony from behind lace curtains at an upper window of the Golden Lion because her companion was her mother-in-law, who was married to the rector of a royalist village. The statue had been offered to Huntingdon, Cromwell's birthplace 5 miles away along the Great Ouse, but Huntingdon was a Cavalier town and rejected the monument.

Fifty years later, when plans were being made to celebrate the Queen's Coronation in the twin villages of Hemingford Abbots and Hemingford Grey, my father observed a reluctance on the part of the representatives from one village to attend meetings in the other. Abbots, nearer to Huntingdon,

**Above left, the early 15th-century bridge and its chapel at St Ives where, above right, a bronze statue of Oliver Cromwell stands in the market place.**

was royalist; Grey, now almost contiguous with St Ives, was Roundhead.

Too much can be made of this; the county is no longer rent by civil strife. I retell the stories because they epitomize one of the country's most enduring traits—a deep-rooted sense of history. The county is aware that it produced something of crucial significance to our democracy three centuries ago and a man who has been called "the most typical Englishman of all time". It is a matter of subconscious pride and if there is tension, most of the time it is creative.

There is plenty of history to go on. At Hemingford Grey, Lucy Boston, whose children's books are so popular, lives in what is believed to be the oldest inhabited private house in the land. It is

an extraordinary experience to sit under the stone Norman arches in the sitting room upstairs and sense the presence of so many previous generations. Hemingford Abbots celebrated its millennium 10 years ago. Characteristically the high spot was a pageant in which villagers re-enacted events of the past 1,000 years.

Equally, back in 1953, the Coronation was marked by a pageant. Episodes from the country's history were enacted in the grounds of Hinchingbrooke House, home successively of the Cromwells, one of whom had the King beheaded, and the Earls of Sandwich, one of whom brought the next King back in his flagship from Holland. It is typical of Huntingdonshire that the house should be rescued from

decay and made the focal point of a comprehensive school which is the successor to the school where both Cromwell and Samuel Pepys were educated.

Horace Walpole once described Hinchingbrooke as "old, spacious, irregular, yet not vast or forlorn". It has been much altered, rebuilt and demolished but now presents a mellow stone front to the world. Standing on a rise just west of Huntingdon, it overlooks both Pepys's cottage and the county's greatest asset, the Great Ouse, meandering on its way from Buckinghamshire and Bedfordshire to The Wash.

For me the river is crucial. Strong, slow, relaxed and mellow, it offers a feeling of peace and continuity which I have not experienced anywhere else. Yet it can also be troublesome and burst its banks. In 1947 the rector had to deliver coal down the High »»»



# Huntingdonshire

Street of Hemingford Abbots in a punt. The river authority has imposed its will now and domestic flooding is not the menace it was, but the water meadows across to Houghton flood every winter and, if the skaters are lucky, freeze as well.

When the sun is setting behind the mist on a winter's afternoon, there is a mystical quality about these meadows which more than makes up for the lack of dramatic scenery. And in the summer, when the Queen Anne's Lace is as high as an elephant's eye and a limpid heat haze floats on the fields, the river bank can still be peace personified. The motor cruiser is a threat but there are still places where it does not obtrude, and the punt, though an endangered species, still survives. The

Hemingfords still combine to run the only village regatta in the country on the stretch below Battock's Island. When the Vicar's Sculls are won, church bells ring out, a sound which seems in perfect harmony with the scenery.

Daniel Defoe recognized it long ago. "Here are the most beautiful meadows on the banks of the River Ouse, that I think are to be seen in any part of England," he wrote. "And to see them in the summer season, cover'd with such innumerable stocks of cattle and sheep, is one of the most agreeable sights of its kind in the world." The stocks may not be as numerous as they were in his day, but there are still sheep on the meadow opposite my garden. Elin disease has wrought some havoc, but the river remains embellished by willows and chestnuts and all the noble trees which contribute so much to a

typical English scene.

I cannot fully agree with A.C. Benson, who wrote of Hemingford Grey that "it seems an enchanted place, where there can be no care or sorrow, nothing hard, or unlovely, or unclear, but a sort of fairyland, where men seem to be living the true and beautiful life of the soul", but with allowances for poetic hyperbole I know what he meant.

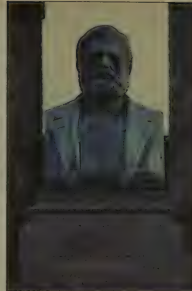
Benson also noticed that, as he put it, "the place was alive with the calling of old voices". Some of these, as I have already mentioned, were eminent others less so. In the Coronation pageant my mother produced the episode celebrating the "Beautiful Miss Gunnings", notables of a sort because they married two Dukes and an Earl between the two of them, but hardly on the lips of every schoolchild. They grew up in Hemingford Grey in the manor

house where Mrs Boston now lives. Near by the Victorian artist W. Dendy Sadler lived, behind the beathouse which used to figure in one of those prints that decorated railway carriages in the 1940s but has now disappeared.

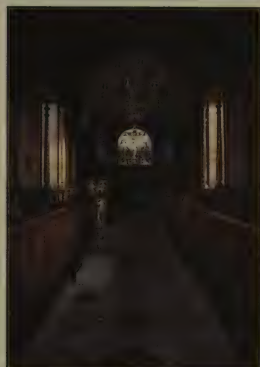
Sadler was a pen-and-ink man who worked best indoors, but this is water-colour territory *par excellence*, which reminds one of the seven Fraser brothers. They were an eccentric lot, who paid their debts with paintings that are now quite well thought of, and who used to hold meetings of the White Cockade Jacobite Club in the local pubs at the end of the last century. The best of them, artistically, was Garden Fraser, who signed his pictures W. F. Garden to distinguish himself from his siblings, and there are a good many of his works in the villages where he worked because, to the end of his life in 1921, he was always hard up.

Charles James Fox was married at Houghton, but our family walks across the water meadows had as their destination the statue of Pottó Brown which stands in the centre of that most attractive village. He is hardly in Fox's class, and I do not think he would have approved of the Misses Gunning, because he was a strict Nonconformist. His statue is only a bust, but there he sits looking benignly out over the community where, according to the legend on his plinth, he "spent his life devoting himself to the best interests of those around him". Not a bad epitaph.

Pottó was also the tenant at one time of Houghton Mill, a spectacular 17th-century water mill where as many as nine stones ground flour, raising so much dust that a sophisticated air-conditioning system had to be installed. The Mill was a Youth Hostel, but the National Trust have now opened ➡➡



Above left, bust of Pottó Brown, wealthy miller and philanthropist, in Houghton village. Above right, Kimbolton Castle, remodelled by Vanbrugh in the early 1700s. Below, sunset over water meadows of the Ouse river near Hemingford Abbots.



Top, Hinchingbrooke House, home of the Cromwell family between 1538 and 1627; it is now a school. Above left, the church of St John Evangelist, Little Gidding, where Nicholas Ferrar's religious community worshipped in the 17th century; above right, the church's unusual "college" seating, facing across the nave.





# Huntingdonshire

it to the public and ambitious plans are afoot to get the machinery going again. The great water wheels, which old photographs show to have clung to each side of the Mill giving the impression of a lumbering paddle steamer, have gone, but inside most of the machinery survives.

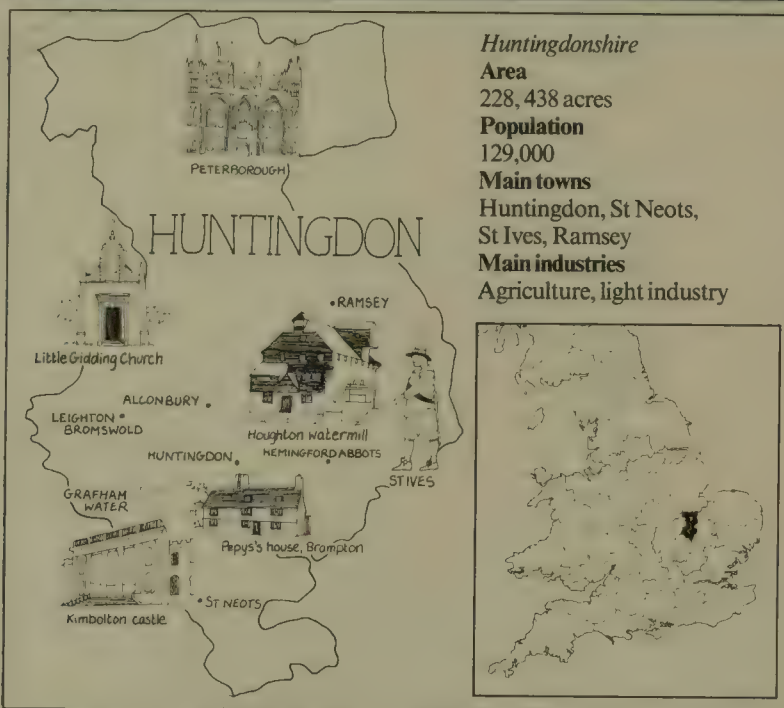
If Potto Brown was obscure, his existence is at least certain. The same cannot be said for St Ivo, who gave his name to St Ives. He was apparently a Persian bishop who travelled through from Cornwall in about the year 600 converting and baptizing the heathen. He is said to have died at St Ives but the circumstances in which his alleged bones were dug up and taken to Ramsey Abbey give little grounds for confidence. The town was then known as Slepe, a name which in my youth was still perpetuated by the telephone exchange.

The town's most notable feature, however, is dedicated to St Ledger, who underwent unspeakable tortures in France in the seventh century. He was thus less obscure than St Ivo, but why the little chapel on St Ives's handsome bridge should be dedicated to him is not clear. The chapel, though similar to others at Rotherham and Wakefield—the only three bridge chapels in England—appears to be unique in that it has living quarters built in. It is now empty, there being no need to collect tolls, but it can be visited on application. It used to have an upper storey of wood, but this has now been demolished, and the bridge itself has been much relieved in recent years by the construction of a bypass.

It is necessary to state emphatically, because there is much misunderstanding on the point, that St Ives, Huntingdonshire, is the scene of the famous trick riddle about the man with seven wives. Do not ask me to prove it, but we in Huntingdonshire know that it is so—not that polygamy is, or so far as I know ever was, rife.

St Ives, once a centre for the production of woad, was the site of one of the great medieval fairs because of its accessibility, via King's Lynn and the river, to the Continent. That is a reminder of the importance of waterways in this low-lying land on the edge of the Fens. The story of how the Fens were drained, resulting in the land subsiding at the rate of "the height of a man in the life of a man", belongs elsewhere. But at Earith in the north-eastern tip of Huntingdonshire is the start of the Hundred Foot River, cut by the Dutchman Cornelius Vermuyden in 1630 to carry the water of the Great Ouse more directly to the sea.

The northern part of the county, embracing the ancient settlement of Ramsey, with its ruined abbey, and up to Whittlesey on the edge of Peterborough, is genuine Fen country with a character quite different from the mellow reaches between St Ives and St Neots. There they talk of Fen tigers,



## Huntingdonshire

### Area

228,438 acres

### Population

129,000

### Main towns

Huntingdon, St Neots, St Ives, Ramsey

### Main industries

Agriculture, light industry

descendants of those who originally tried to fight off Vermuyden, and of Fen blows, winds which, passing allegedly without impediment from the Ural Mountains, whisk away the topsoil. But the soil remains among the finest in the world, though it has sunk below the level of the roads which wind their way drunkenly across the landscape. Dorothy Sayers lived in the fruit-growing area north of St Ives, where the orchards and strawberry fields flourish.

In the early 1950s when we had no car these were remote places almost as foreign as Bedford or Northampton, but later, playing cricket round the county, I came to know them as communities which, though enclosed and perhaps even narrow, housed people with the same basic stability and independence of mind that I admire here.

If the waterways had much to do with the early nature of Huntingdon-

shire, the motorways are with us now. I use the term not in its technical sense because the M11 turns into the A604 (the Roman *via Devana*) before it enters Huntingdonshire and the A1, though superior to the M1, is not a recognized motorway.

The A1, passing up west of St Neots and Huntingdon, picks up the line of Ermine Street towards Sawtry, where highwaymen used to be especially active. The road divides off the third sector of the county, the western area, where rolling hills set the little churches up on the skyline and provide the natural basin in which man created Grahams Water. On these gentle hills in pre-Roman times the British tribes made their fortifications against the pirates coming up through the Fens. So the area has always been somewhat separate.

Here is Kimbolton, an attractive little town of lath and plaster and peg

## The author's house, the old rectory of St Margaret's Church, Hemingford Abbots.

tiles and a broad high street. The Castle, now a flourishing public school, was conveniently empty when Henry VIII was looking for a safer house than Buckden Palace for Catherine of Aragon to live in. Not surprisingly she did not take to the place ("dark and damp Kimbolton" she called it) and she died there in 1536.

The present castle was remodelled on the site by Sir John Vanbrugh. It is a fine four-square building set in stately parkland. Defoe said of it "no pains or cost has been spar'd to make the most beautiful situation still more beautiful, and to help nature with art". Inside are some splendid murals by Pellegrini.

Also in this western part of the county is Little Gidding, where Nicholas Ferrar established a unique religious community in the 17th century. Charles I used to visit, but the little church has now been remodelled in 18th-century style with the seats set facing each other across a narrow aisle. Once again a religious community is flourishing there.

Leighton Bromswold near by provided an ancestor of mine, the poet George Herbert, with his first living, but the association is dimmed somewhat by the suggestion that not only did he never live there but probably never even went there! Still he did have Ferrar rebuild and refurnish the church.

Considering that only Rutland is smaller, Huntingdonshire is thus remarkably varied. The motorist may pass through almost without noticing it and the jet pilots from Alconbury and Wyton flash across from east to west in minutes. Huntingdonshire takes them all in its stride, but only those who are prepared to linger longer will know this little county's real merits ●





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# William Morris's London

by Asa Briggs

"The modern world is theirs," said the American philosopher and poet Ralph Waldo Emerson writing of the English in *English Traits* in 1856. "The nation sits in the immense city they have builded, a London extended into every man's mind."

In the year in which Emerson's book was published, William Morris, born 150 years ago at Walthamstow, moved from Oxford to London. His life was to hold much that neither he nor his friends could have foreseen. Yet he was already clear about two points. First, "the modern world" as it was had no appeal for him. Second, the immense city of London, on the edge of which he had been born, was to him a kind of monstrosity. In 1881 he recalled "what a dreadful place I used to think it when I came into it as a boy". He never lost the feeling.

Nonetheless, Morris, like his fellow countrymen, could seldom get London out of his mind even after he had acquired the lease of Kelmscott Manor, far away in the Oxfordshire countryside, in 1871. He lived in the capital for much of his life and shared much of the common experience of

William Morris—poet, craftsman, designer, social philosopher and socialist—spent much of his life in London, yet never came to terms with it.

This article examines Morris's ambiguous relationship with the city in which he was born 150 years ago and describes his vision of its future. This proved to be as unrealistic and forlorn as his struggle against the march of the machines.

Londoners, including underground travel. When he became an active socialist politician as well as a writer and craftsman during the 1880s, he had to consider carefully how London fitted into the tactics and strategy of a movement which he saw as much bigger than himself.

Most importantly, Morris not only criticized London as it was. He dreamed of what it might be, and it almost always figured in his dreams. He began his poem *The Earthly Paradise*, the first volume of which was published in 1868, with the famous lines:

"Forget six counties overhung with smoke,

Forget the snorting steam and piston stroke,

Forget the spreading of the hideous town,

Think rather of the pack-horse on the down,

And dream of London, small, and white and clean."

That is Morris looking backwards. When he looked forwards in *News from Nowhere*, first published in book form 23 years later, the London of his dreams was transformed. Naturally not all the old buildings had gone—Morris had too strong a feeling for the heritage to allow that—but new houses had sprung up between Hammersmith,

where he had acquired Kelmscott House (named after the manor) in 1878, and the British Museum, "all pretty in design, and as solid as might be, but countrified in appearance". There are also "exquisitely built" and "noble" new public buildings, "forming a great contrast to the unpretentiousness of the houses round about".

For Morris the term "cockney" was usually a term if not of abuse, at least of dismissal. Yet he sometimes referred to himself as a Londoner and once wrote after he had moved to Kelmscott Manor, his dream house, "I rather want to be in London again for I feel as if my time were passing with too little done in the country. I fear," he went on, "that I am a London bird; its soot has been rubbed into me, and even these autumn mornings can't wash me clean of restlessness." On more than one occasion he called himself a Hammersmith, particularly when he was referring to the Hammersmith branch of the Social Democratic Federation; and although he came in time to appreciate the work of the new London County Council, "which has done something to raise the dignity of life in

»»»



ANN CARDALE



Kelmscott House in the Upper Mall, Hammersmith, was William Morris's London home from 1878. The portrait of Morris by G. F. Watts was painted in 1870.





## William Morris's London

London amongst a certain part of the population, "he did not like big 'units of management'." For him London was not only too big physically, pushing out into the open countryside. It was too big psychologically also. In the utopia he described in *News from Nowhere* (1890), the "units of management" were small enough and local enough for citizens to be able to manage their own affairs directly.

It was a necessary tenet of Morris's socialism, indeed, that it was "always and everywhere good that people should do their own business, and in order that they may do it well, every citizen should have some share of it and take on his own shoulders some part of the responsibility." He knew, of course, how difficult that was in the London of his own time. He was con-

sistent, therefore, in predicting that what he called "the Clearing of Misery" would occur in 1955, three years after the revolution. It was then that London's East End, where he had so often given talks and lectures to win converts for socialism, would be razed to the ground.

There is little in *News from Nowhere* about just how "the great change came about", but there is one chapter on Trafalgar Square which links Morris's own struggles during the 1880s with the reshaping of the future. While in his vision he sees in the heart of the new London an orchard of apricot trees, he is haunted for a moment by "the phantasmagoria of the past... a great space surrounded by tall ugly houses, with an ugly church at the corner and a nondescript ugly cupolaed building at my back, the roadway thronged with a sweltering and excited crowd, dominated by omnibuses crowded with spectators. In the midst a paved

beaunted square, populated only by a few men dressed in blue, and a good many singularly ugly images (one on top of a tall column)."

Among the buildings that survived in Morris's new London were the National Gallery, despite its "queer fantastic style not over beautiful", the British Museum, "a rather dreary classical house", preserved in order to record "what our forefathers thought a handsome building", and, of course, Westminster Abbey, which he had described in a letter to *The Times* in 1889 as "the most beautiful of all Gothic buildings" at the beginning of the 16th century. In his new London he was prepared to keep St Paul's, too, although he liked neither its classical forms nor its vast blank spaces, into which he would have moved the memorials from Westminster Abbey. Never short of superlatives, he once described St Paul's and St Peter's in Rome as the two ugliest buildings in the world, "the

very type of pride and tyranny, of all that crushes out the love of art in simple people".

In *News from Nowhere* Morris's committed interest in old buildings is integrated with his belief in the possibility of creating new people. He wanted the best in London to be kept and not destroyed years before he articulated his revolutionary political message. In 1877 he founded "Anti-Scrape", the Society for the Protection of Ancient Buildings, and one of the most powerful letters which he wrote on behalf of the Society during the following year was in defence of Christopher Wren's churches which he thought were being "sacrificed to the

Mammon-worship and want of taste of this great city." Later, and in a different place, he would have been more unashamedly polemical than he then deemed it wise to be. Anxious to maintain the heritage, he asked simply, "Is it absolutely necessary that every scrap of space in the City should be devoted to money-making, and true religion, sacred memories, recollections of the great dead, memorials of the past, works of England's greatest architect, to be banished from this wealthy city?"

Ten days later Morris was on holiday in the ancient city of Genoa and then in Venice. Most of his commentators, however, were English in inspiration. An unspoiled Oxford, which he saw eroded in his lifetime, lingered in his mind. And he brought smaller towns like Abingdon and Wallingford into *News from Nowhere* as well as London and Oxford. With many ugly houses pulled down and many "pretty" ones built, Wallingford still

looked like "the old place I remembered so well; for, indeed it looked like it ought to have looked". Abingdon was "both old and new to me since it has been lifted out of its 19th-century degradation and otherwise is as little altered as it might be".

Morris was as interested in the design of towns and cities as he was in the design of objects, and in both cases he was looking for beauty. He was never drawn to the idea of a great metropolis, but he believed that even worse than London were the great provincial cities which were products of carboniferous capitalism. When urbanization and industrialization went together with no social or human controls, chaos was the result. If Ruskin had an ideological objection to iron, Morris had an ideological objection to coal: "In old days, note the phrase, the people did without coal and were, I believe, rather more happy than we are today."

Morris's attitudes towards London and other big cities cannot be explained without taking into account his attitudes towards nature and the countryside. Epping Forest mattered to him more than Walthamstow, and one of his last letters to the *Daily Chronicle* was about the fate of the trees there. Kelmscott Manor was an old house which for him had "grown up out of the soil" and it was possible always to detect there, he thought, "a half-anxious sense of the delight of meadow and acre and wood and river". In *News from Nowhere* not only Trafalgar Square has been converted into an orchard: all the main thoroughfares are planted with trees "sending floods of fragrance into the cool evening air".

It is the River Thames above all which links Morris's London, real and imaginary, with the countryside beyond. Kelmscott House appealed to him because of the row of elms and the

towpath; for the architect Philip Webb it was "the house at t'other end of the river" and he dreamed of hiring a boat "one of these moonlight nights at Temple Stairs" and rowing. Janey Morris up and down the river to a pretty tune on his bassoon. For Morris the house at t'other end of the river was Kelmscott Manor, a house where the Thames is new and fresh and young. Morris's funeral was at Lechlade, reached via Oxford, not by the Thames, but appropriately on the day all the low-lying river meadows were flooded and the noise of water could be heard everywhere.

William Morris Today, an exhibition celebrating the 150th anniversary of Morris's birth, is at the ICA, The Mall, SW1, until April 29.



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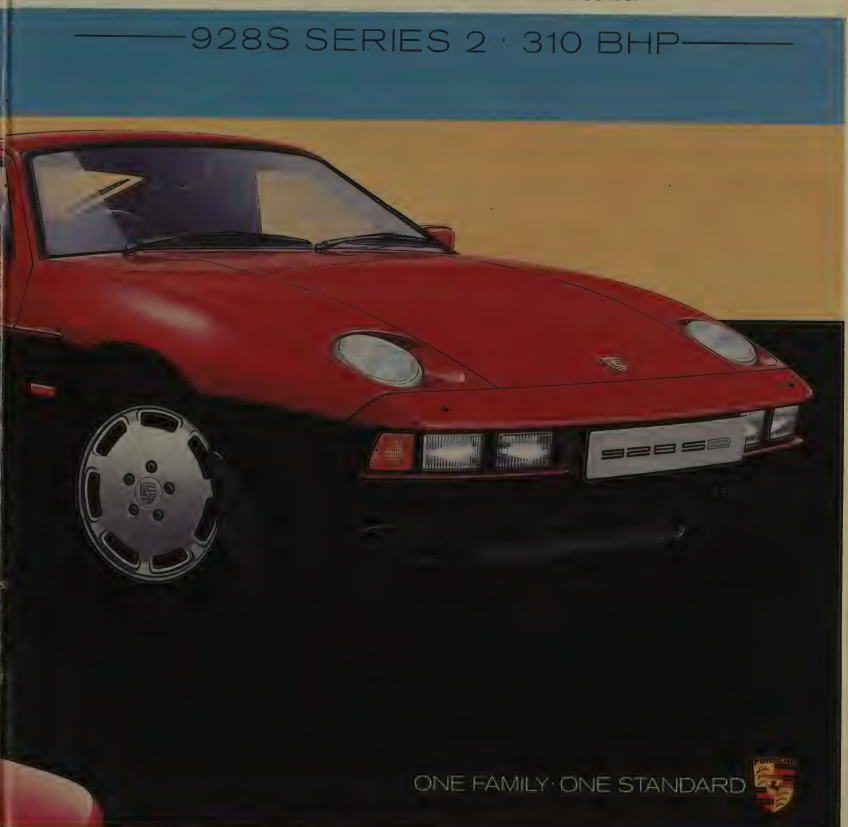
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# Four worlds of fashion

by Ann Boyd. Photographs by Nick Briggs.

At one time it was Paris that influenced the rest of the fashion world. Today the sphere of influence has changed and become international. Paris has been joined by London, Milan, New York and most recently by Japan as fashion capitals of the world.

London was the Mecca for all followers of fashion when it was swinging in the 1960s. Some of its stars then have

now faded away, but one who still shines is Jean Muir. At one time she was the only designer in London able to attract the foreign Press, who would normally ignore Britain, to her shows. From her new summer collection I have chosen a soft, full, black linen skirt with a pale grey leaf-printed top. The style is gentle and universal.

Once America was thought to



P·A·R·I·S

CHANEL

White pleated ankle-length skirt in crêpe de chine, £285; also in a black/white stripe, a navy/white stripe and plain navy. Navy and white crêpe de chine top, £115, also in black/white and navy/red. Navy crêpe de chine blazer, £240, also in black, white and red. All from the Chanel boutique, 26 Old Bond Street, London, W1.



N·E·W·Y·O·R·K

RALPH LAUREN

White linen suit, £485. White linen trench coat, £588. White silk camp-shirt, £154. Natural straw hat with leather hat band, £65 approx. All from the Ralph Lauren shop, 143 New Bond Street, W1.



## Four worlds of fashion

be a desert for fashion. Today some of the New York designers are the best known and most influential in the Western world. One of them is Ralph Lauren. His hand-knitted sweaters are slavishly copied, but the most popular of his "looks" was the "prairie look". Those frilled skirts and shirts with a ruffled yoke worn with Navajo belts and turquoise jewelry were ubiquitous and still are. His summer collection is

another that we will see in the high streets. "Safari" is no new word in the fashion business, but Ralph Lauren's Safari collection is something different. I chose a simple suit and matching trench coat in white linen with a white silk camp-shirt and a glorious straw hat.

Even with the invasion of Paris by Japanese designers the French still manage to come up with surprises. In her day Coco Chanel was one of the most revolutionary names in fashion. Her loose clothes, shocking in the 20s, would be as fashionable today as they became then. After her death the house

of Chanel marked time. But with the advent of the stylish Karl Lagerfeld there has been a marked renewal of interest in it. Lagerfeld has managed to retain the classic quality of Chanel's clothes while adding some of his own more flamboyant style. The ankle-length white pleated crêpe de chine skirt, striped top and navy silk blazer are part of the summer range for 1984.

Over the last few years the Italians have made a good attempt to oust the French from their once unassailable position. Names like Gianni Versace, Gianfranco Ferre and Giorgio Armani

have become almost as well known as their French counterparts. Armani came to the notice of the cinema-going public when he dressed Richard Gere in the film *American Gigolo*. For this summer Armani's clothes are spare, unadorned and simple. We photographed a collarless jacket and trousers in soft linen with a T-shirt blouse. The only ornament is a tiny stick-pin ●

Ann Boyd is Fashion Editor of *The Sunday Times*. Hair by Anna Longarretti at Trevor Sorbie. Make-up by Paul Gobels.



**M · I · L · A · N**

GIORGIO ARMANI

Grey, collarless, single-breasted, linen jacket, £360 approx. Grey, unpressed, soft linen herringbone trousers, £130. Grey/black/tan cotton and linen mix, long-sleeved shirt, £160. Paste pin, £4. All from the Giorgio Armani shop at Browns, 24 South Molton Street, W1 and 6c Sloane Street, SW1.



**L · O · N · D · O · N**

JEAN MUIR

Linen suit with a black linen skirt and a pale grey leaf-printed jacket, £436, also with a plain black top and a grey leaf-printed skirt. Available at Harvey Nichols, Knightsbridge, SW1; Chic of Hampstead, 82 Heath Street, NW3; Olive Walton in Birmingham; Diagonal in Guildford; Pollyanna in Barnsley, Yorks.



  
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And though Daphne Heaton-Smythe thinks "Wow" and "Flutter" are two dogs in the local hunt, her husband more sensibly realises the sound performance of Fisher high-fidelity is quite exceptional.

The system has outstanding features like direct-drive turntable, soft touch controls, 3-way speakers, and quartz locked synthesizer. It also boasts a twin deck cassette player with Dolby\* B and C and a stereo amplifier with graphic equalizer and an impressive 40 watts RMS.

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programme memory, and forward and reverse track selection.

You can start with a complete Fisher Hi-Fi system for as little as £299. But considering the Fisher Home Entertainment Centre offers so many components, a price of around £1,800 really isn't out of the question. Particularly, when one thinks of the amount of rain in Britain.

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# Merchants' choices

by Peta Fordham

In this country we are fortunate in possessing the finest private wine-merchants in the world, many of whom represent generations of dedication and knowledge. Yet one seldom hears their viewpoint. So I picked seven "all rounders" and asked them to say what purchase they had made recently that had pleased or excited them most. I have not, on the whole, quoted prices, as some of the wines are already sold, some are not yet in the country and some are unpriced. A few special bargains have prices. If you like a merchant's choices, it is worth asking for the appropriate list.

Berry Bros & Rudd (3 St James's Street, SW1) had no doubts. Three years ago, after a long search throughout France and Panadés, they found their house sparkling wine—a *methode champenoise*, about a third of the price of champagne. It has brought satisfied customers and continued success.

Corney & Barrow (12 Helmet Row, EC1) chose Château Latour St Bonnet, the sole survivor of a triumphant trio of 1982s: the Château La Lagune and Château Pétrus are already sold. They found tiny parcels of wine for sale from Domaine Leflaive, maker of

superb white Burgundies. "One of the most exciting wines I tasted," according to a Corney & Barrow representative, is a Côte Rôtie 1982 from M Guigal, a wine he will not release until he is satisfied it is ready to be sold.

John Harvey of Bristol, quietly conservative, made two outstanding buys. One was a small parcel of Vouvray Brut 1981 from Prince Poniatowski at Clos Baudoin, overlooking Vouvray itself. "A penetration and depth of *mousse* every bit as complex as champagne, but with the added attraction of the Chenin Blanc flavour at its very best." It is reserved for their restaurant in Bristol. For sheer value they chose their 1979 Lirac—"exciting bouquet, elegant Rhône richness"—at about £36 a case.

Richard Wheeler of Lay & Wheeler, Colchester, heard by chance of Guillemond Dupont, of Meloisey, south of Beaune. Here, after much searching for the property, he found an exciting 1979 Hautes Côtes de Beaune Blanc, the only one of its *appellation* allowed to use not the Chardonnay grape but the Pinot Beurot, usually called the Pinot Gris. "Nuttily, rich, elegant... excellent quality" (about £4.72).

O. W. Loeb (15 Jermyn Street, SW1) remark that "a year could not be classed as unexciting which included

the first taste of Paul Jaboulet's 1982 Northern Rhône wines"; but plump for their first shipment of wines from Fallot of Alsace and a particularly fine 1982 Riesling Schlossberg Grand Cru for early drinking (£7.36).

Richard Tanner of Shrewsbury says "I think that far and away our most useful find of the year is our new Mariscal Manzaniella", and adds, "I believe that the revival of sherry is dependent on this type of wine." It comes from Hidalgo S.A., from the best Alberiza soil on high ground between Sanlúcar and Jerez; and it has already, it seems, justified its buyer's enthusiasm (£3).

Now to Simon Loftus of Adnams, Southwold, who has had a very stimulating year. He kicked off with the discovery of a £2.59 white wine, a Colombar Vin de Pays de Côtes de Gascogne, which has become his home house wine: "Fresher than anything else I have seen from the South of France." Then there were two reds; a Cuvée de Gaulois, "vigorous but easy drinking... traditional Rhône grapes" (£2.65) and "by far the best Ventoux that I know... could keep for several years." After the famous 1982 clarets, he found a bargain from Pierre Coste among Bordeaux Supérieurs; an excellent red Rully; and also a white made by Pierre Cognac from the Pinot Blanc.

But his real thrills were from Italy: a Dolcetto from Giuseppe Poggio—"the most delicious you could possibly find"; and a Barbaresco, the Costa Russi 1978, from Angelo Gaja that, although a frightening price—£25.53—moved him to call it "by far the best red wine I have ever tasted from Italy and one of the finest from any region... rich, velvety generosity." Humbler, but still, he considers, a marvellous wine is Gaja's Barbaresco at £13.80.

Two common themes stood out. Burgundy and the Rhône wines have come right to the fore, despite recent doubts about the former. There is also a remarkable unanimity about the search for the small wine-maker employing traditional methods. There is shared enthusiasm for the lower price-range, stimulated partly by the demands of the less well-heeled customer, and by a genuine personal interest in new developments and the universal pleasure in discovery.

## Wine of the month

Colares comes from near Lisbon and is grown from ungrafted vines in sandy, phylloxera-free soil. Companhia Real Vinicola Reserva 1973 from Malmaison Wine Club, 28 Midland Road, NW1 (388 5996) is big and rich and takes very long aging. £4.50 ●

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# Agents of the fisc

by David Phillips

"Negatives are not to be proved" is, I take it, an ancient principle of law, for I first came across it in Latin. But however ancient it may be, it does not seem to have made any impression on the Inland Revenue.

I happen to be half-way through the sixth year of a battle with the Revenue over a will—simple enough in its dispositions—of which I am executor. The deceased, as the lawyers call him, was a member of a very old Shropshire family of landowners, was a Guards officer in the Second World War and was then in the Foreign Office until he retired. But the Revenue claim—quite seriously and officially—that he was a furniture dealer. He certainly owned a lot of furniture. But the late King George V owned a lot of stamps, and I never heard it suggested that he was a stamp-dealer.

The Revenue produced no evidence of dealing, no record of any contacts with the trade, nothing to suggest any buying or selling organization. But it has taken months of expensive work on the part of solicitors and Counsel to induce the Revenue to "vacate the assessments" they made on my late friend's alleged dealings in furniture.

Now I am confronted with another instance, on a much smaller scale, which may turn out to be proportionately as troublesome. I am the happy owner of a country cottage situated in an idyllic corner of the Kent countryside that is, however, frequently raided by agents of the fisc. Apart from my own family and a few friends able to endure the rustic simplicity of the set-up, I hold the rest of the human race at bay. But in the latest Schedule D Assessment, served on me uninvited, the Revenue allege that I collect £150 a year in rents from this property. And so now I am faced with the task of proving that I do no such thing.

How far can the Revenue go in this sort of activity? I am told that the preposterous allegation about the furniture dealings is known as a Protective Assessment, and that it is slapped on by the Revenue when they are in danger of getting outside the six-year limit for tax assessments. The other assessment—the £150 one—is merely a device to get the assessed to volunteer information.

But in both the instances I have described the Revenue seem to be relying largely on bluff. Under the 1976 Finance Act the Revenue have powers to enter and search private houses and business premises without warning, but in practice these powers are seldom used. Instead, more subtle methods are employed in the attempt to make good the £10 billion or so that is lost, according to official estimates, to the Exchequer in taxes which the Revenue

have failed to collect.

One source of information which is as old as the whole business of levying taxes is a tip-off from some person who owes the allegedly reluctant taxpayer a grudge. The Revenue follow most of these up, and sometimes even pay the informant—though not handsomely.

But it is also reported that the Inland Revenue now have a special office in North London which monitors such things as classified advertisements for evidence of cash payments to domestic helps or for rents. Local authority planning records may be scrutinized for details of extensions and conversions of residential property. And tax

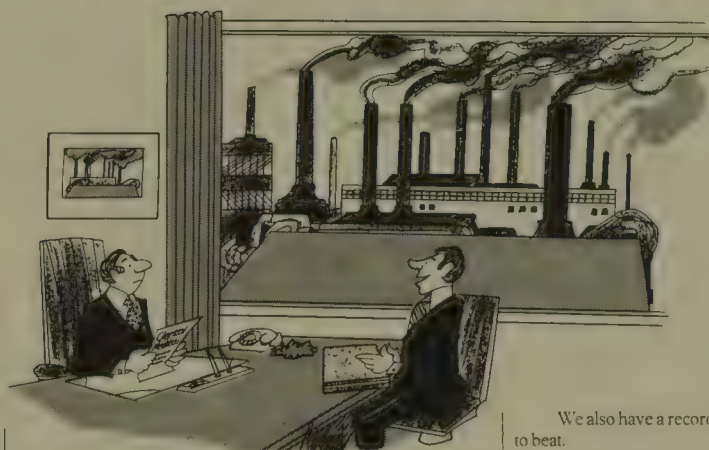
inspectors may even file newspaper stories that indicate out of the ordinary expenditure or ownership of assets.

One area in which the Revenue has taken an active interest in the last four or five years is moonlighting. This is not an activity recognized by the taxing statutes, where an individual is either an employee or self-employed, although these are not legally defined terms (many terms used by tax inspectors and tax collectors are undefined). But anyone who has a second job in the evenings or at weekends, such as working in a boutique or in a wine bar, or who does occasional work, say as a secretary, is probably an

employee in the eyes of the authorities. And under a change made in the PAYE regulations in 1981, even though no tax may be payable in these cases, the employer has to go through the correct PAYE procedures.

"To live happily, one must live in hiding" is a French proverb often quoted in the context of tax. In this country the relationship between the taxing authorities and the public has traditionally been an easier one, and doubts must be raised about whether the new-found aggression on the part of the Inland Revenue will achieve any real benefits to the State and to society at large ●

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# First light at La Palma

by Patrick Moore

On the night of February 13-14, 1984, the Isaac Newton Telescope at La Palma in the Canary Islands was first turned towards the sky. That moment of "first light" marked the real beginning of a new chapter in the story of astronomy in general and British astronomy in particular.

The INT was formerly at Herstmonceux Castle in Sussex, but conditions in England are mediocre at best and it was moved to its new, superb site. It was also given a new mirror so that to all intents and purposes it is a new telescope. Also at La Palma is the 1 metre Kapteyn telescope, and the dome for the 4.2 metre William Herschel Telescope now being built has been started.

The WHT will be the largest telescope in the world to which astronomers from any country can apply for observing time. Competition is bound to be fierce, but the WHT is versatile in design. Its mounting, incidentally, is of the altazimuth type. This means that the mounting itself is much simpler than the conventional equatorial, but accurate driving is more difficult. Without the latest types of computers it could not be done.

Telescopes are much more powerful than they used to be, including those that have been in operation for a long time. The change has been caused by the development of electronic devices which have superseded photography in most kinds of research. For example, the 200 inch reflector at Palomar in California is now well over 30 years old, but with the new recording devices it is far more effective than it was in its early days.

Inevitably there are suggestions that ground-based telescopes will be overtaken by the Space Telescope (now officially referred to as the Hubble Telescope in honour of Edwin Hubble, the great American astronomer who was the first to prove that the so-called "spiral nebulae" are external systems rather than minor constituents of our own Galaxy). The Hubble Telescope—a 94 inch reflector—will have many advantages. It will be a free-flier above the top of the atmosphere and so will be unaffected by any atmospheric disturbance and able to receive radiations at all wavelengths, including those which never reach the ground because they are blocked by the upper air. But the Hubble Telescope will cost something like £1,000 million, which would be enough to provide a great many large ground-based telescopes. Now, too, there are opportunities for making telescopes far larger than any in use today.

Where does the Royal Greenwich Observatory fit into this pattern? The Observatory was founded in 1675 and in the 1950s was moved from Green-

wich Park to the clearer skies of Sussex. Though there are powerful telescopes at Herstmonceux which are still used for research programmes, it is probably in the field of instrumental development that the Observatory is most important. Its director, Professor Alec Boksenberg, says: "It is the instrumentation used with a large telescope which brings in the scientific results. Astronomers no longer look through a telescope by eye and jot things down in a notebook; that is hopelessly out of date. Nowadays, discoveries are made with highly sophisticated instrumentation. We have to be adaptable, and to respond quickly to new advances—and also initiate new advances; we must continually provide new recording devices to exploit the great new telescopes to full advantage."

Britain has been very much in the forefront. It is fair to say that some of the most important instruments of electronic design were developed here, and Herstmonceux retains its pre-eminent position. There is also "Starlink" which is entirely British and the envy of astronomers in other countries. Essentially Starlink provides a means of analysing observations and combining them with results obtained elsewhere. Starlink consists of a set of eight identical computers situated at major astronomical centres in Britain. The computers are exceptionally fast and can handle large blocks of data—a single night's observing on a telescope such as the INT can provide enough material to keep an "old-fashioned" astronomer busy for a year at least but with the computer the whole programme can be played back quickly and analysed in detail.

For example, consider two galaxies which had been under study by Drs Robert Fosbury and Jasper Wall at Herstmonceux. They suspected that one galaxy, a giant elliptical system, was distorting its neighbour, a spiral. Observations analysed with the Starlink system have confirmed that this is so. The spiral is being torn apart and in something like 100 million years the beautiful spiral will have been destroyed and swallowed up by the elliptical system. Another case shows two spirals which are colliding, producing a *mêlée* which is incredibly complex. Again the "raw" data had to be processed and analysed with the new techniques before the collision could be proved. And remember, a galaxy like ours contains about 100,000 million stars.

Astronomy is a fast-moving science. Britain has been wise in initiating the new observatory at La Palma; if the plans had not been made in good time, we would have been left behind. As things are, the future looks bright. First light on the INT is only the beginning of a story which is certain to lead on to spectacular discoveries of all kinds ●

# The Renault in America

by Stuart Marshall

Car-making has become so international it is often misleading to talk of British, French, American—even Japanese—cars nowadays. The Ford Granada, that middle manager's favoured fleet vehicle, sounds British but has been German for several years. All six-cylinder Volvos have French or German engines and Volvo buy upwards of £150 million worth of British components each year. Vauxhalls come from Spain and Germany as well as Ellesmere Port and Luton.

A few months ago I was driving around the Detroit area in what looked like a Renault 9. But the badge on the boot said Alliance and the soft suspension, power steering, air conditioning and somewhat muted performance gave it a decidedly un-European feel. If you have not guessed already, the Alliance was an American-made Renault 9. And its hatchbacked sister I drove the following day, the Encore, was an Americanized Renault 11.

They went extremely well on the endless and often broken-surfaced concrete highways, riding softly and near silently. On country roads they rolled on bends like Renaults of 10 years ago. This bothers the typical American car buyer not at all. Handling and roadholding as they are understood in Europe are at the bottom of their list of priorities, reliability and comfort at the top. Reliability is being taken care of by an obsessive desire to match the Japanese which pervades the whole US car industry; and comfort is assured by tuning the suspension to give what European motorists would consider a marshmallow ride.

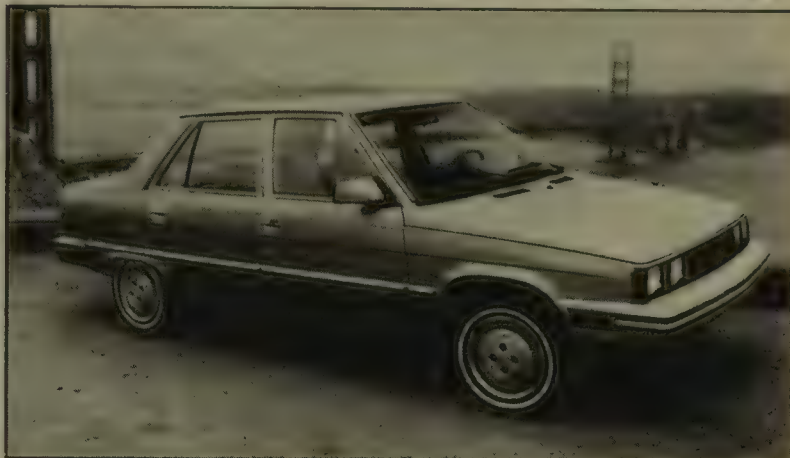
Why make Renault cars in the USA? To rescue one of that country's oldest producers from bankruptcy. American Motors Corporation, best known in recent years for the Jeep, had reached a low ebb in the late 1970s. They were squeezed between the General Motors and Ford giants and burgeoning imports. Jeep sales kept them going. Then fuel prices shot up to an equivalent £1 a gallon, which made

Americans turn away from thirsty 4x4 Jeeps as macho runabouts.

Faced with disaster, AMC sought a partner and along came Renault, then anxious to increase its presence in North America. The Renault 5 ("le Car") was imported and added to AMC's model range, and the first fruits of the Renault/AMC marriage rolled off the assembly line on Lake Michigan's shores at Kenosha 18 months ago. The Alliance, the appropriately named product, was promptly voted Car of the Year for North America by the influential motoring magazine *Motor Trend*. This year output will exceed 200,000 Alliances and Renault 11-based Encores.

Just as the Triumph Acclaim's engine, gearbox and final drive is imported from Japan, the Alliance's and Encore's come from France but everything else is US-made. European influences are at work on the Jeep, too. The 1984 Jeeps are as slim and economical as the old Cherokee and Wagoneer were bulky and bibulous. I drove the latest "small" Jeep station wagons—nearly the same size as a Range Rover—both on and off the road. The engines are of a mere 2.5 or 2.8 litre capacity and four- or six-cylindered compared with the vast V8s of recent history. Soon they will have Renault-made turbo-diesels as an option.

On highway the Jeep Wagoneer rode almost as softly as a car and the four-wheel drive transmission was virtually silent. It has seats for five, a good luggage space and a proper, Range Rover-type tailgate that lets down in two halves. The 2.5 litre model with automatic transmission does about 20 miles per imperial gallon, the four- or five-speed manual alternative nearer 23 mpg. It performed well in thick mud and on rough ground. In town it was entirely effortless to park. There are plans to sell Jeeps in Europe, Britain included, in the near future. They would appeal to the Badminton and Hickstead set as an alternative to the Land-Rover or Range Rover. Perhaps the biggest hurdle for them to overcome is the exchange rate, currently \$1.45 to the pound sterling ●



The Renault Alliance—a Renault 9 with an American accent.



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# The Peninsula, Hong Kong

by John Winton



RICHARD COOKE

When James Bond in *The Man With the Golden Gun* got off the Star Ferry in Hong Kong he was disconcerted to see the girl he was chasing slip into a Rolls-Royce of a particular shade of green and glide away out of his baffled sight.

As anybody in Hong Kong could have told him (somebody in the film eventually did) that Rolls belonged to the Peninsula Hotel. The Peninsula has had a fleet of eight chauffeur-driven Brewster green Silver Shadows to take its guests on sight-seeing tours, or to and from the airport at Kaitak, ever since 1970.

Bond's ignorance of the cars and the hotel was surprising, because you would have thought the place would have been just his style. They give the Peninsula nicknames, such as "The Grand Old Lady" and "The Duchess", but it still has an air about it, like a woman of a certain age with an interesting past.

Ever since it opened in 1928 that very distinctive building, with its two high wings and its flags flying, facing the harbour on the tip of the Kowloon peninsula, has been the top place for top people, where anybody who was

**Top left, the hotel's façade; above left, array of buffet food in the Verandah restaurant; above right, the entrance lobby, a well known Hong Kong meeting place.**

anybody in Hong Kong went to see and be seen. Visiting royalty, show-biz personalities, VIPs of all kinds stayed there, and still do. The British even surrendered the Colony to the Japanese there in 1941 (the Governor was placed under guard in Room 336).

The Peninsula's huge entrance lobby on the ground floor, with its double row of *cinquecento*-style columns, is well known to travellers in the Far East. The great chandeliers of an earlier era have now gone (removed when the air-conditioning was installed) but the Peninsula lobby is still the place for people to meet at tea-time.

The lobby has its own unexpected protocol. Pre-war, an unspoken arrangement kept the left-hand side for single, unattached young men and women, "looking for dalliance" as the hotel very delicately put it. Meanwhile, the right-hand side was for Platonic friendships, engaged or married couples. Today there are still some senior Hong Kong matrons who would never dream of taking tea on the left-hand

side of the Peninsula lobby.

The Hotel is owned by the Peninsula Group, the marketing name of The Hong Kong and Shanghai Hotels Ltd, which has a business pedigree in Hong Kong going back to 1866. It is a family concern of the Kadoories. The first Kadoorie, Ellis, who was born in Baghdad in 1865, came to Hong Kong aged 18 in 1883.

There have been rumours over the years that the Peninsula was going to be pulled down and redeveloped. But instead, a shopping arcade has been added and all the interiors have been unobtrusively modernized and redecorated. The hotel employs more than 1,000 staff (many of them trained up through the Group's own schemes) and the staff: guest ratio is about three to two.

All the 340 rooms are twin-bedded, with a marble bathroom, refrigerator, colour TV and in-house video films. They start at \$HK 800 a night (about £73) and range up through suites at \$HK 2,000-3,000 (£182-£273) to the

splendour of the Marco Polo Suite, which has two bedrooms, a sitting room, a dining room and a private valet, for which, the hotel discreetly says, you may obtain the "rate on application".

The staff tend to stay. Chan Pak started in 1928 as a pageboy for \$HK 1 a month; he rose to be Captain of Gaddi's restaurant and retired from full-time service only in March, 1982—he still works part-time as banqueting officer.

The staff study their guests' preferences in drinks, perfume and toilet soap. They keep a close watch. The hotel provides such items as bathrobes, but if a guest should absent-mindedly pack his, the cost will be silently added to his bill—rooms are checked while accounts are settled.

The famous view of the harbour from the dining room has changed over the years, being partly obscured by other buildings such as the Planetarium opposite, but Gaddi's, named after Leo Gaddi, a famous manager of the Peninsula, is still one of the best restaurants in the Far East, especially for French cuisine ●



# Processional figure



by Ursula Robertshaw

The bone china group illustrated is called *Child of the East*. It is the work of Richard Sefton, who designs for Connoisseur of Malvern, and is in an edition of only 10, just one of which is available in Britain—at Thomas Goode in South Audley Street. The price is £4,560 including VAT.

Connoisseur of Malvern was formed barely four years ago yet it has a wealth of expertise behind it. For example Terry Lewis, one of the founder directors, started his career in Royal Worcester Porcelain, where he worked side by side with Doris

Lindner. From Worcester he went to Boehm of Malvern, leaving that firm in 1979 to start his own small factory to produce mostly limited editions of top quality bone china models.

The firm has now grown to achieve an annual turnover of more than £300,000, though it is still small and intends to remain so. It has a team of 15 designers, mould-makers, casters, sculptors, assemblers and painters. The painter of *Child of the East*, Freda Griffiths, trained under Dorothy Doughty.

Richard Sefton's inspiration for *Child of the East* was Michael Macintyre's *The Shogun Inheritance*, a book

about Japan and the legacy of the Samurai. The figure depicts a Japanese boy, dressed in the clothes of the Heian period (794-1185), ready to ride through the streets of Kyoto to take part in the Gion festival, which still takes place every July. The Japanese festivals of shrines and temples traditionally include children's parades.

The figure contains 96 separate parts, such details as the tassels, flowers and ribbons each having been shaped free-hand. Fifty-three moulds were used, and each piece took five firings. Painting alone took 26 hours.

Richard Sefton, who modelled the prototype of the *Child* in plasticine,

was by trade a builder—until one day, while engaged on erecting an extension to the Boehm of Malvern premises, he peered in at a window, watched a modeller at work and thought "I could do that." He has certainly proved he can: he has so far made four groups for Connoisseur, each showing a clear artistic development on the last: They include a mounted figure of his namesake, Sefton, the horse which was so badly wounded in the Hyde Park bomb attack, and a magnificent Shogun warrior. A large man whose hobby is motor racing, he has a great and delicate talent in his fingers, as this exquisite group witnesses ●





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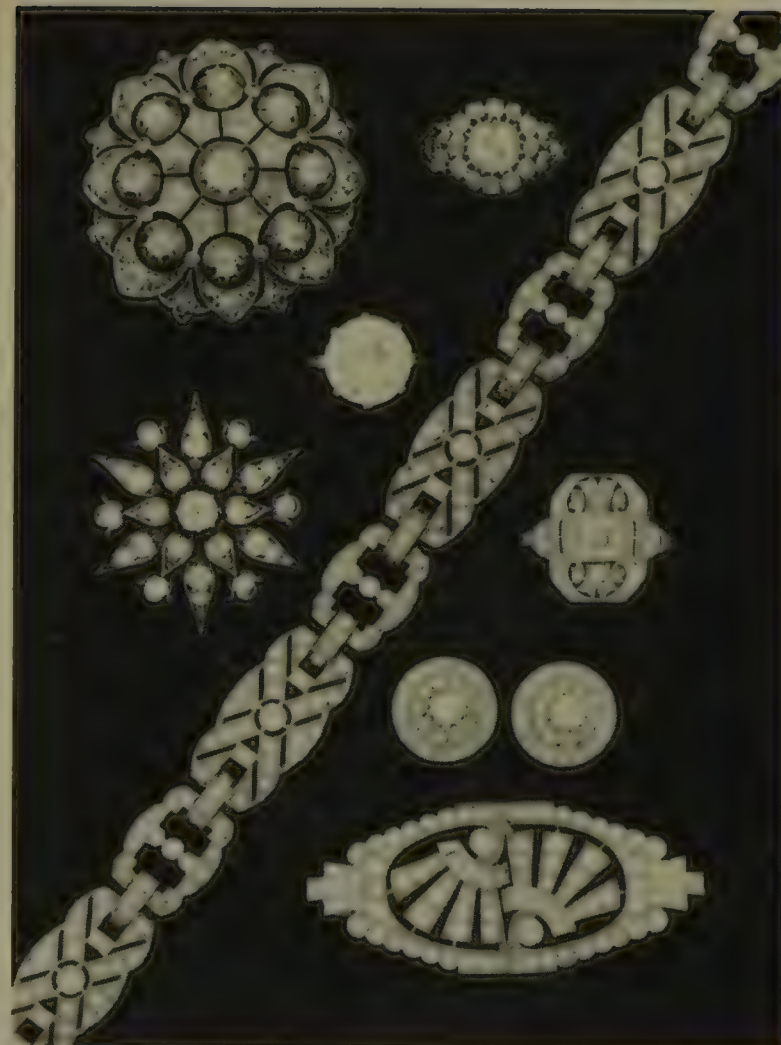
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## The Attlee administration

by Robert Blake

**Labour in Power 1945-51**  
by Kenneth O. Morgan  
Clarendon Press, £15

This is the first full-scale study of the Attlee government made with wide access to the papers now available under the Thirty Year Rule. It is admirably written and very readable. It can do nothing but enhance the already high reputation which the author has as a historian of 20th-century Britain. One of his previous books was a biography written in conjunction with Jane Morgan (his wife) of Lord Addison, that remarkable octogenarian who served in the Lloyd George coalition after the First World War and in the Attlee Cabinet after the second. Kenneth Morgan is therefore particularly well placed to make a comparison between two administrations which faced similar problems over the transition from war to peace.

He arrives, not surprisingly, at the conclusion that Attlee's Cabinet comes better out of it than Lloyd George's. He concedes that the 1918 coalition was not as reactionary nor the Labour government of 1945-51 as radical as is sometimes claimed. The "hard faced men" did not entirely dominate the 1918 Parliament, and the Britain of 1951 was still a Britain of "Two Nations". There were, nevertheless, great differences. Both governments "derived their momentum—indeed their very existence—from the social radicalism of wartime". But whereas the Labour government maintained its momentum, Lloyd George abruptly went into reverse with the famous "Geddes Axe" of 1921. The equivalent would have been for Attlee in 1949 to set up a committee to review public expenditure under the chairmanship of someone with Thatcherian views on the subject.

It is only fair to say that the political situations were very different. Lloyd George may himself have been a radical reformer but he headed a coalition, and most of his support came from the party which before the war had most bitterly opposed him. He was more over living on borrowed time. The longer the government lasted the less need did the Conservatives feel for a Prime Minister who was never "one of us". In retrospect it only seems surprising that the famous revolt at the Carlton Club did not occur earlier than October, 1922.

Attlee was far better placed. He had a huge homogeneous majority, the biggest in any post-war election. He had a powerful team of experienced ministers—Bevin, Morrison, Dalton, Cripps, Addison. The Right was in firm control of Cabinet, Parliament

and the unions; and the Labour Party, which for most of its history has been remarkably unfraternal both before and since, enjoyed during these few years an unwonted period of tranquillity—at any rate till the row over health charges which led to the resignation of Aneurin Bevan and Harold Wilson in April, 1951. The government was able to carry a series of measures which shaped British society for nearly 30 years and was largely accepted by Conservatives as well as Labour.

It was not until the late 1970s that the former began to call in question the whole structure of this consensus, and to regard the welfare and nationalization policies of Attlee as the direct cause of the malaise which afflicted Britain's economy.

The history of the Attlee administration is one of vicissitudes as well as successes. After a good start only feebly opposed by a stunned Conservative Front Bench, it ran within two years into a major crisis. The events of 1947 were almost fatal. A shortage of coal, though prophesied as early as June the previous year, was rashly discounted by Shinwell, the Minister of Power and Fuel. The inevitable crisis was made worse by one of the longest and coldest winters of the century. Much of industry had to go on short time. Unemployment rose to more than two million. A government which regarded planning as its great virtue looked ridiculous. There followed the convertibility crisis of the summer, and the year also included decisions to withdraw from Greece, Palestine and India. This, however necessary, gave the Opposition plenty of ammunition. Attlee himself survived a Cabinet *coup* only by playing on the vanity and divisions of his rivals.

Labour never really recovered from this *annus horrendus* as Dalton called it. Many important measures were passed afterwards, but the impetus for most of them dates from before. The greatest successes and failures were in external policy. Attlee and Bevan were right about Russia and America, and Attlee was right about India. Between them they made a hopeless hash of Palestine, but it can be argued that the Balfour Declaration left them no real option.

The author is very interesting on Bevan and Gaitskell. Bevan comes much better out of the story than one might expect. He and Harold Wilson were quite right in opposing Gaitskell's 1951 budget and claiming that the £4,700 million defence plan for the next three years was totally impracticable. Gaitskell emerges as obstinate and blinkered, and Attlee on this issue, though not in general, as silent and indecisive. But with hindsight one can see that Attlee's greatest mistake was to dissolve Parliament that autumn. If he had soldiered on to, say, July, 1952, Labour would have benefited from the economic recovery and—who knows?—might have become "the natural party of government".

## Recent fiction

by Harriet Waugh

**The Paper Men**  
by William Golding  
Faber & Faber, £7.95  
**Not Now but NOW**  
by M. F. K. Fisher  
Chatto & Windus, £8.95  
**The Stain**  
by Rikki Ducornet  
Chatto & Windus, £7.95

As William Golding has recently been given the Nobel Prize for Literature it would have been nice to have been able to praise unstintingly his new novel *The Paper Men*, but unfortunately it comes as a sad disappointment after his masterpiece *Rites of Passage*. As in all his novels *The Paper Men* is concerned with man's innate venality and lack of self-knowledge. The hero is a middle-aged, alcoholic novelist on the run from his own beastliness. He is pursued by an equally unattractive man, Rick L. Tucker, an ambitious American academic who wishes to become his official biographer. William Barclay, the writer, rather than have to face the unearthing of his unedifying past, leaves England and travels the world trying to escape the clutches of the deadly, iron-willed, sycophantic Tucker.

For the novel to work, Tucker needs to be as strongly portrayed a character as Barclay but Golding has not graced Tucker with a developed personality. He is truly a paper man, a satirized goblin, modern and gleaming, a literary field-man, who is dedicated to the commas and love life of his subject. Tucker could be dealing in baked beans. Instead he is dealing in the worthless life of William Barclay. Golding throws too much hate and scorn on Tucker for him to survive as a person. This goes for most of the other characters as well. In consequence the reader engages with only one character, that of Barclay, as he shadow-boxes with the others. Although this could be intentional on Golding's part—as the other characters are witnessed through the blunted sensibilities of Barclay—it does not make for a satisfactory novel. At the end it seems like so much huff and puff.

A novel with curious antique charm is M.F.K. Fisher's *Not Now but NOW*. M.F.K. Fisher is an elderly American woman famous for her writings on food. She wrote her only novel in 1947 and this is the first time it has appeared in England. Why it was not snapped up at the time is incomprehensible. Perhaps there was still a paper shortage.

The novel follows the adventures of Jennie, a *femme fatale* aged 30, down different eras ranging from Victorian London to Middle America in the 1920s and France in the 1930s. In effect

there are five stories independent of each other except that the central Circcean character is called Jennie and has certain shared personality quirks. She is beautiful, sensually interested in food, wine and clothes, and is a cold, narcissistic, entirely self-absorbed moral coward who leaves in outrage when her misdeeds are about to catch up with her. Each story ends with her shaking herself free from the cobwebs of other people's claims, expectations and disappointment and thinking, "Jennie is free". Although each story is independent of the others, their sum results in a novel because M.F.K. Fisher makes a circular plot by completing the first story in the last pages.

Each story, with the exception of the outer one, starts on a train. In the first of them, set in 1938, Jennie allows a dull-looking middle-aged man to pick her up on a French train. He bores her with the story of his marriage to a difficult woman, and tells of his neurotic daughter and his son who has taken an Algerian mistress. Jennie so irradiates him that she glimpses the man of his youth and is attracted. Changing her plans she settles into a hotel in his home town and seduces all his family except for his inaccessible wife. She leaves havoc and unhappiness in her wake: "Jennie walked through them as if unconcerned, her feet in their soft little slippers skimming the fine floors. How they talked, what fusses they made, all the people everywhere! She hated them, did Jennie. Goodbye, goodbye, she called . . . Jennie is free."

Each of the stories has a fine tension and is told in a strong, delicately humorous, artificial style.

Rikki Ducornet, the author of *The Stain*, is also American. There the similarity ends. *The Stain*, set in the 1880s, is a Gothic, surreal tale about a primitive French village in which the inhabitants are depicted as human gargoyles. The heroine, Charlotte, orphaned at birth, is born with a stain on her cheek which is seen by some as a symbol of evil, by others, of impending sainthood. The exorcist rooting for evil and the Reverend Mother for sainthood are soon coupling together. Charlotte, who prefers that the stain should be a sign of incipient holiness, eats glass, sicks water and thinks her period is another symbol of the stigmata. Although there is humour, it is of a grisly order. Packed with dense imagery it is as though the writer has taken a magnifying glass to grubs existing inside rotting meat.

**The Whirlpool**  
by George Gissing  
The Hogarth Press, £3.95

Gissing's most ambitious novel, set in the world of the late-Victorian urban middle class, was first published in 1897, and its theme of marital incompatibility powerfully reflects the unhappy circumstances of his own experience of marriage.



## Paperback choice

**An Affair of the Heart**  
by Dilys Powell  
Michael Haag, £4.95

The best English books about Greece tend to be not just warmly and vividly descriptive but also intensely personal. Dilys Powell's classic account of her life in the village of Perachora, the site of her husband's archaeological excavations, and of her subsequent visits there and to other parts of Greece, is one of the best examples of such literary explorations, and for this edition she has added a chapter describing some of the convulsions that have overtaken Greece in the 27 years since the book was written. For Perachora, struck by an earthquake and deprived of the contents of its once-proud museum, it is a rather melancholy epilogue.

**The Siege of Peking**  
by Peter Fleming  
Oxford University Press, £3.95

For 55 days in 1900 the foreign legations in Peking were besieged by Boxers and Imperial Chinese troops. Peter Fleming wrote this account in 1959, and its reprinting in paperback is much to be welcomed. As David Bonavia points out in a new introduction for this edition, the Boxer rebellion was, like the Red Guard movement more than 60 years later, a product of China's attempts to come to terms with the outside world, and he agrees with Fleming's conclusion that there is no satisfactory explanation of why the Chinese failed to press home their attacks, but instead let the hated foreigners off the hook—even at one point during the siege sending in fruit and vegetables to help them survive.

**Sultan In Oman**  
by James Morris  
Century, £4.95

First published in 1957, this account of a journey across what was then a virtually unknown corner of Arabia, retaining all the characteristics of a medieval Islamic state, remains as fresh and vivid today, although oil has transformed the country across which the author travelled with the Arab prince who was then its ruler.

**J.B.S.: The Life and Work of J.B.S. Haldane**  
by Ronald Clark  
Oxford paperbacks, £3.95

J.B.S. Haldane was a brilliant scientist, one of the leading biologists of his day, but one whose work was often obstructed by his own perversity. His life accordingly makes fascinating reading, and is extremely well told in Ronald Clark's biography, first published in 1968.

## LETTERS TO THE EDITOR

### The female doctor's dilemma

From Dr Frances Ulyatt

Dear Sir,

It would appear from Allegra Taylor's article that at present female medical students are reluctant to exhibit the same devotion to medicine after qualifying as those of earlier generations. This seems to me both surprising and disturbing.

Can the method of selection be at fault? School success may come not merely from intelligence but also from conformity, docility and a wish for approval.

There is little statistical evidence that women who have distinguished themselves at medical schools are more likely to obtain higher qualifications of work longer in their chosen form of practice than students of average performance. The less docile, although possibly applying to university with lower academic attainments, may well bring with them the qualities of individuality and initiative which favour persistence in a competitive profession, and which have been so notably shown by the seven very distinguished medical women who were interviewed.

Frances Ulyatt  
London SW11

### Russell Flint, RA

From K. S. Gardner

Dear Sir,

I wonder if I may use your columns to appeal for assistance in research we are conducting in preparation for a book in the form of a comparative review of the signed artist's proofs of the late Sir William Russell Flint.

We particularly require access for photographic purposes to the early signed prints such as *Phillida*, *The Guardian*, *Eve with her Net* etc, or indeed any pre-1939 publications.

If any of your readers can help, we are prepared to pay a facility fee and would not need to remove the picture from its home.

K. S. Gardner  
Director, Michael Stewart Fine Art  
Somerset Square  
Nailsea, Bristol

### Charlotte Dod

From Jeffrey Pearson

Dear Sir,

I am currently engaged in research into the life of Charlotte (Lottie) Dod, who was possibly the greatest allround sportswoman ever. I should like to hear from anyone who has personal memories of Miss Dod, or who possesses photographs, documents or other items of interest which concern her.

Jeffrey Pearson  
2 Briarfield Road  
Heswall  
Wirral, Merseyside



By ANTONY LAMBTON

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FOREWORD BY HAROLD ACTON

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Janice Elliott, *Sunday Telegraph*

'Hitherto known to thousands of readers as a brilliant and rather cruel journalist. Lord Lambton's first fiction is, in Harold Acton's words, the revelation of a fresh literary talent.'

Diana Mosley, *Books & Bookmen*

'These stories are to be recommended.'

Isabel Colegate, *The Times*

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## CHESS

# Bookshelf additions

by John Nunn

When the pile of books received from publishers threatens to topple off my desk, it is a clear sign that a review column is in order. It is impossible to mention every book that might be of interest to readers, so here is a selection of the most original.

*The Psychology of Chess* by W. R. Hartston and P. C. Wason (B. T. Batsford, softback, £7.95) is an interesting collaboration between chess-player and psychologist. Provocative questions such as "What is Chess?" and "Is Chess Good For You?" are examined, while the section on blunders is sure to revive painful memories in most players. Although psychologists have devoted a good deal of effort to the exploration of the chess mind, this book indicates that they still have more questions than answers.

Two more orthodox opening manuals are worth a mention. *The Two Knights Defence* by Y. Estrin (B. T. Batsford, softback, £7.95) and *The Sicilian Defence* by E. Gufeld (B. T. Batsford, softback, £8.95) are up to the standard one would expect from prominent Soviet authors. Estrin has been responsible for many developments in the opening 1 P-K4 P-K4 2 N-KB3 N-QB3 3 B-B4 N-B3 and his detailed analysis has an authoritative touch. Gufeld's book, on the other hand, surveys such a wide area that he cannot probe much below the surface, but for most players his coverage is sufficient.

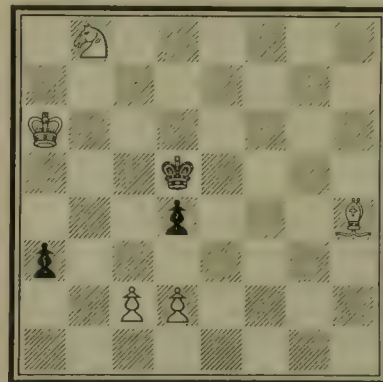
Two British authors can also be complimented on their careful research. *Trompowski Opening and Torre Attack* by Robert Bellin (B. T. Batsford, softback, £6.95) is an up-to-date survey of 1 P-Q4 N-KB3 2 B-N5 and 1 P-Q4 N-KB3 2 N-KB3 P-KN3 (or 2... P-K3) 3 B-N5, two closely related queen's pawn openings. *Leonid Kubbel's Chess Endgame Studies* by T. G. Whitworth is a splendid collection of 300 endgame studies by the famous Soviet composer. It can be obtained directly from the author at 8 Sedley Taylor Road, Cambridge, CB2 2PW and costs £5.50 post free. Although a do-it-yourself effort, the production is at least as good as anything from the regular chess publishers. Bellin's book is 96 pages and Whitworth's 176, so somebody must be making a profit!

My favourite book this month is *Paul Keres Chess Master Class* by I. Neishtadt (Pergamon Press, £9.95, hardback, or £5.95, softback). This is a course of chess instruction based on the games of the late Paul Keres. The book is excellent whether viewed as a teaching manual or a games collection. *David Bronstein—Chess Improviser* (Pergamon Press, hardback, £9.95) by B. Vainstein is another tribute to a great player, but contains too much hero-worship for my taste. Moreover

there is hardly a game more recent than 1965, which seems strange given that Bronstein is still playing today. In compensation there are some interesting insights into his 1951 world championship match with Botvinnik, when he came within a whisker of winning the ultimate title.

Those interested in chess problems have been poorly served by British chess publishers in recent years, so it is good to see *100 Classics of the Chess-board* by A. S. M. Dickens and H. Ebert (Pergamon Press, £9.50, hardback, or £5.50, softback). The title is rather misleading, since just 13 of these "classics" are from over-the-board play, nine are studies and the remaining 77 are problems. Alert readers who have noticed that these add to only 99 will have to look at the book to find out why! Unfortunately the section on over-the-board play contains errors of fact which could have been avoided by five minutes' search in a reference book. The famous Levitsky-Marshall combination has become Janowski-Marshall, the 1927 world championship match has been shifted from Buenos Aires to New York and the Alekhine-Grigoriev game does not exist! It was in fact analysed by Alekhine and never occurred in actual play. Perhaps it was unwise for problem experts to write on over-the-board play.

Here is one of the 99 classics, a Kubbel study which can also be found in Whitworth's collection mentioned above.



White is to play and win in this position, which was published in 1922. Although two pieces up, White has a hard time battling against the dangerous QR-pawn.

1 N-B6! KxN

1... P-R7 2 N-N4ch wins the pawn.

2 B-B6 K-Q4

After 2... K-B4 White picks up the pawn by 3B-K7ch.

3 P-Q3 P-R7

4 P-B4ch K-B4

Black's moves were all forced, or else White stops the pawn, but although White has been forcing the pace it seems that the pawn will now promote.

5 K-N7!

Ignoring the imminent queen.

5 ... P-R8 = Q

6 B-K7 mate ●



# A sort of justice

by Jack Marx

In team matches one table will quite often lag far behind the other in speed of play. The faster players then exasperatedly wonder what on earth could have caused their opposite numbers such difficulty on what had seemed to them fairly simple hands. They may also start brooding morbidly on various appalling disasters that may have overtaken their team-mates. More happily they may reflect on certain boards that they can scarcely lose and may well have handsomely gained.

This was such a hand where East-West at the fast table could find a certain smug satisfaction. Their North-South opponents had made no serious attempt to reach a lay-down small slam in clubs and had tamely subsided in Three No-trumps. Even at No-trumps the key cards in the red suits lay so favourably that 12 tricks rolled in.

♠ A J 7 6	Dealer West
♥ Q 9 4	North-South Game
♦ 8 5	
♣ Q J 8 7	
♠ 8 5	♠ Q 10 9 4 3 2
♥ K J 10 8 7 6	♥ 2
♦ 10 7 6 3	♦ Q 9 2
♣ 9	♣ 6 4 2
♠ K	
♥ A 5 3	
♦ A K J 4	
♣ A K 10 5 3	

After three passes South had opened somewhat irregularly, in view of the singleton spade, with a bid of Two No-trumps. North had responded with a conventional Three Clubs, a bid designed to start the partnership showing its genuine suits in ascending order of rank. South could show his lower-ranking club suit only at the four level, so he had to disregard it in favour of the more conveniently shown diamonds. North continued with Three Spades and South was unwilling to go beyond Three No-trumps, since North might be considerably weaker. North estimated the partnership maximum as 32 points, not quite enough for a small slam in No-trumps; as no fitting suit had come to light which might produce extra tricks from ruffing he abandoned the idea of a slam altogether.

However, North-South at the other table were by no means so secure from the risk of heavy loss as their team-mates had imagined. Provoked by impudent opponents, they committed a major indiscretion.

West	North	East	South
No	No	1 ♠	DBL
2 ♥	2 NT	No	3 ♣
No	3 ♠	No	4 ♦
No	5 ♣	No	5 ♥
No	5 NT	No	7 ♣

West led Spade Eight, passed up to South's King. With no coherent plan formulated, South led a small trump to dummy's Queen and discerned a ray of

hope when West's Nine appeared. If West, as seemed likely, had a predominantly red hand, he might come under pressure while trying to cover both North's Heart Queen and South's diamond length.

South started on a reverse dummy type of campaign. He ruffed a small spade with Club Ace, overtook his Ten with Club Jack and ruffed the second small spade with his King. He cashed the red Aces and drew East's last trump by leading his own last trump to dummy's Eight. The lead of the Spade Ace produced this position.

♠ void	♠ Q 10
♥ Q 9	♥ void
♦ 8	♦ Q 9
♣ 7	♣ void
♠ void	♠ void
♥ K	♥ 3
♦ 10 7 6	♦ K J 4
♣ void	♣ void

On dummy's club East could painlessly shed a spade and South a heart; West had to let go a diamond. If West held the Diamond Queen it would still be guarded; so South had to assume that East held this card. When the Jack finesse succeeded, at least justice was done as the other North-South's feeble performance gained nothing.

In a later hand from the same match both Wests played at a major suit game, but the contracts were different and the results decidedly more so.

♠ A Q 6	Dealer West
♥ J 10 3 2	Game All
♦ Q 10 5	
♣ Q J 4	
♠ K 10 8 7 5 4 2	♠ 9
♥ A K Q 7 6	♥ 9 4
♦ A	♦ J 8 6 4 2
♣ void	♣ 10 8 6 5 3
♠ J 3	
♥ 8 5	
♦ K 9 7 3	
♣ A K 9 7 2	

Both Wests opened with an Acol Two Spades, forcing for one round. Both Easts made the negative response of Two No-trumps, that promised no tricks nor an intention to bid again. One West treated his hand as a big two-suiter and rebid Four Hearts. East expressed his preference between the two suits and passed, but the outcome was not happy, declarer on a club lead losing trump control and six tricks.

The second West, on hearing that his partner was very weak, treated his hand as a one-suiter and assumed the whole burden of the decision by bidding Four Spades. This bold move not only brought in a large swing but saved a lot of time. The play proved very easy, two top hearts being taken and a third-round small heart ruffed with dummy's trump. Defenders could take only three top trumps ●



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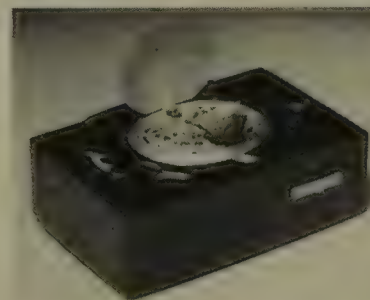
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# APRIL BRIEFING

## Sunday, April 1

Daniel Barenboim recital at the Festival Hall (p 94); Wigmore Hall season of Sunday morning coffee concerts starts (p 96)  
6th London Photograph Fair at the Photographers' Gallery (p 99)  
Lecture series on English country houses starts at the V & A (p 99)  
Exhibition of paintings by Robert Medley opens at the Museum of Modern Art in Oxford (p 100)  
☐ All Fools Day; Mothering Sunday; new moon

## Monday, April 2

First performance of John Curry's *Symphony on Ice* at the Albert Hall (p 99)  
*High Road to China* opens in West End cinemas (p 92)

## Tuesday, April 3

Sadler's Wells Royal Ballet season starts (p 96)  
*Rigoletto* opens at Covent Garden (p 97)

## Wednesday, April 4

*Benefactors*, written by Michael Frayn & directed by Michael Blakemore, opens at the Vaudeville (p 90)  
Football: England v Northern Ireland at Wembley Stadium (p 101)  
First day of Crafts Council exhibition about the weaver Ethel Mairet (p 100)

## Thursday, April 5

Jeremy Irons opens in *Swann in Love*, a film based on Proust's writings (p 93)  
English Romanesque Art 1066-1200 opens at the Hayward Gallery (p 100)

## Friday, April 6

New exhibitions: Containers by Bookbinders at the British Crafts Centre; The Victorian Art World at the National Portrait Gallery (p 100)

## Saturday, April 7

*Der Rosenkavalier* opens at the Coliseum (p 97)  
Wordsworth's birthday celebrations in Cumbria (p 106)

## Sunday, April 8

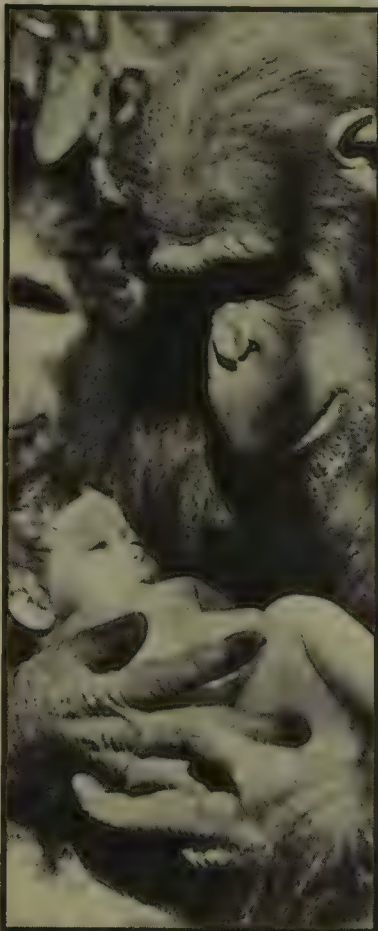
The Bach Choir sings the St Matthew Passion at the Festival Hall (p 94)  
Badminton: European Championships in Preston (p 101)  
☐ Passion Sunday

## Monday, April 9

Academy film awards are announced (p 92)

## Tuesday, April 10

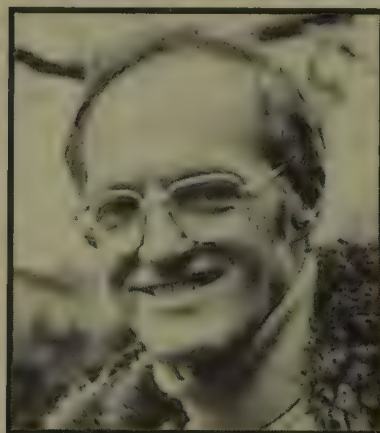
Première of Bintley's new ballet, *Metamorphosis*, at Sadler's Wells (p 96)  
LSO Beethoven cycle begins at the Festival Hall (p 94)  
*The Merchant of Venice* opens at the Royal Shakespeare Theatre in Stratford (p 90)  
London Book Fair at the Barbican (p 99)



Tarzan & foster-mother: Hugh Hudson's film *Greystoke* opens April 13. Michael Frayn: his new play *Benefactors* opens April 4.



Jorvik Viking Centre opens: April 14.



## CALENDAR

### Wednesday, April 11

First nights: *Saturday Night at the Palace* at the Old Vic; *Camille* by Pam Gems at The Other Place (p 91)  
Première of Derek Deane's first work for the Royal Ballet (p 96)  
Exhibition focusing on Degas's portrait of Hélène Rouart opens at the National Gallery (p 100)

### Thursday, April 12

First nights: *Venice Preserv'd*, a Restoration tragedy with Ian McKellen & Michael Pennington, at the Lyttelton; *Peg*, with Siân Phillips, at the Phoenix (p 91)  
Badminton Horse Trials start (p 101)  
Sculpture by Anthony Caro goes on show at the Serpentine (p 100)

### Friday, April 13

New films: *Greystoke*, based on the original Tarzan story; *Silkwood* with Meryl Streep (pp 92, 93)  
Première of Jennifer Jackson's new ballet at Sadler's Wells (p 96)

### Saturday, April 14

Jorvik Viking Centre opens in York (pp 46, 106)

### Sunday, April 15

Vlado Perlemuter 80th birthday recital

at the Queen Elizabeth Hall (p 94)  
Kathryn Grayson & Tony Martin in concert at the Dominion (p 95)  
☐ Palm Sunday; full moon

### Monday, April 16

*Volpone* opens at The Pit (p 91)

### Tuesday, April 17

*Measure for Measure* opens at the Barbican (p 91)  
Flower show at the RHS Halls (p 99)  
Art Nouveau & Art Deco sale at Christie's (p 99)

### Wednesday, April 18

Peter Nichols's *Passion Play* opens at Wyndham's (p 91)  
Howard Keel sings at the Fairfield Halls (p 95)

*Turandot* opens in Glasgow (p 97)

### Thursday, April 19

*The Sicilian Vespers* opens at the Coliseum & *Così fan tutte* at Covent Garden (p 97)  
Capital Painting opens at the Barbican Art Gallery (p 100)

Showjumping: World Cup finals start in Gothenburg, Sweden (p 101)

☐ Maundy Thursday

### Friday, April 20

Basically Bach opens at the Barbican

(p 94); London Choral Society sing *Messiah* at the Festival Hall (p 95)  
Canoeing: Devizes to Westminster Marathon starts (p 101)

☐ Good Friday

### Saturday, April 21

Dionne Warwick sings at the Dominion (p 95)  
Snooker: Embassy World Professional Championships (p 101)  
☐ Birthday of Queen Elizabeth II

### Sunday, April 22

Easter Parade in Battersea Park (p 99)  
Chelsea Physic Garden re-opens for the summer (p 99)

☐ Easter Sunday

### Monday, April 23

Puffin Kingdom opens at Chelsea Old Town Hall (p 99)  
Puppet Theatre 84 runs until May 6 at various venues (pp 91, 99)

☐ Easter Monday; St George's Day; Shakespeare's birthday

### Tuesday, April 24

First performance of *The Ancient Mariner* on the Puppet Barge (p 99)

### Wednesday, April 25

First nights: Peter Hall's adaptation of *Animal Farm* at the Cottesloe; *The Seagull* at Greenwich (p 90)  
Cricket season starts with MCC v Essex at Lord's (p 101)

John Ogdon recital at the Barbican (p 94)

Exhibition of work by Bernard Dunstan opens at Agnews' (p 100)

### Thursday, April 26

Dame Janet Baker recital at the Wigmore Hall (p 96)

### Friday, April 27

LPO Invitation to the Dance programme at the Festival Hall (p 96)

### Saturday, April 28

Football: FA Vase final at Wembley; Rugby: John Player Cup final at Twickenham; Cricket: first county championship matches played; Horse racing: Whitbread Gold Cup & Guardian Classic Trial at Sandown Park (p 101)

Concert at Osterley Park House (p 99)

### Sunday, April 29

Saxon Festival begins in Winchester celebrating the millennium of St Ethelwold's death (p 106)

### Monday, April 30

Elisabeth Söderström recital at St John's (p 94)

National Trust annual gathering at the Barbican (p 99)

**Briefing researched by Angela Bird and Miranda Madge.**

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.



THEATRE  
J C TREWIN

Ian McKellen and Michael Pennington in *Venice Preserv'd*; opens April 12 at the Lyttelton.

THOMAS OTWAY's *Venice Preserv'd*; or, *A Plot Discover'd*, a major Restoration tragedy, will be revived at the National Theatre on April 12 with Ian McKellen and Michael Pennington in the famous parts of Pierre and Jaffier. It was once so renowned, in its mingling of human passion with political intrigue, that Byron, in the Venetian canto of "Childe Harold", could write: "Shylock and the Moor,/And Pierre, cannot be swept away,/The keystones of the arch." Formerly a work for all the great actors, it has seldom been staged in recent years: the last important production was Peter Brook's at Hammersmith in 1953, with Paul Scofield as Pierre and John Gielgud as Jaffier; Philip Hope-Wallace, I remember, called it "rather noble and romantic and morbid, like the paintings of Salvator Rosa". More an actor's play than a poet's, it is now directed on the Lyttelton stage by Peter Gill.

□ *The Great Celestial Cow*, at the Royal Court from April 3, is the Joint Stock Theatre Group's production of a piece by Sue Townsend, directed by Carole Hayman, which considers the lives of Asian girls and women in modern Britain.

□ George Orwell, whom I recall as a regular and mildly melancholy visitor to *The Observer* office during my time as Literary Editor, might have been amused at his cascading fame in 1984. Still, it is only reasonable that so shrewd an allegory as *Animal Farm* should have its hour in the theatre, and Peter Hall directs his own adaptation of it at the Cottesloe on April 25.

□ That excellent actor, Ian McDiarmid, who was in the Oxford *Mephisto* and Brecht in the National's *Tales from Hollywood*, is to be Stratford-upon-Avon's new Shylock (*The Merchant of Venice*, April 10) in the second play of the season; Frances Tomelty is Portia. Meanwhile, two productions, *Volpone* (The Pit, April 16) and Adrian Noble's production of *Measure for Measure* set in the 18th century (Barbican, April 17) come up to London from last year's Stratford programme.

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

## Master Class

David Pownall's play, transferred from the Old Vic, is set in the Kremlin in 1948. Stalin & his so-called "culture" chief are ensuring that Soviet music shall be of the right type, with nothing treasonably *avant-garde*. Hence the fraught evening session at which Shostakovich & Prokofiev, no less, are being instructed in the way they should go, & in the message that must be passed to a conference of musicians next morning. If the visitors think they have any chance of wooing Stalin, they are desperately mis-

taken. The first half closes with a scene in which, one by one, Prokofiev's records are smashed under their composer's horrified gaze; & in the second half, later that same Kremlin night, Stalin enlists the pair to compose a folk-cantata, the libretto—his own—improvised from a famous poet of his native Georgia.

It is an original & enthralling piece, acted superbly by Timothy West, Stalin's image; Peter Kelly & David Bamber—both admirable pianists—as the limping, haughty Prokofiev & the more boyish Shostakovich; & Jonathan Adams as the philistine determined to speak for "culture". The music is John White's & Justin Greene has directed. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565). Until Apr 7.

## The Mikado

Whatever the general feeling of D'Oyly Carte veterans—and I can call myself one—this revival from Stratford, Ontario is a handsome gift. They may grumble about a few things—the Pooh Bah has surely the wrong idea—but Brian Macdonald's choreography is expert & lively. There is a Ko-Ko (Eric Donkin) who is in the Henry Lytton manner, & the singing, notably Christine James's Katisha, might have pleased Sullivan. Accents may be worrying at first, but not for long. Gilbert's main trouble, I think, would have been the needless topical revision of "I've got a little list" & "A more humane Mikado". Otherwise I welcome Canadian verve & imagination. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Apr 7.

## Saint Joan

I have to sit on the fence about this revival of Shaw's play. The director, Ronald Eyre, has over-produced it. Though the theatre in general does need a little more visual pageantry, *Saint Joan* is perilously fussed. I suspected it from the outset with Robert de Baudricourt a bigger bully than usual, & fretted intermittently to a final error as the house is allowed to laugh at the soldier's descent to the flames of Hell just before Joan's last words, "O God that madest this beautiful earth . . ." Joan herself should be presented as a pillar of faith & fire. While I admire much in Frances de la Tour's forthright performance, she does seem to me to be an actress first, with only at moments the inspiration that should shine through the country girl from the Vosges. The night's most searching passages are the colloquy in the tent for Warwick (Anton Rodgers) & Cauchon (Michael Bryant), & the Trial where Cyril Cusack is gradually moving into the Inquisitor's silver oratory. Through the years I have grown tired of John de Stogumber & Shaw's unremitting insistence on the man's foolish chauvinism, though Philip Locke works at it loyally. Timothy Spall fights with the part of the Dauphin which once more drags into monotony. But there are matters for gratitude: Mark Wing-Davey's straightforward Dunois, Jim Norton's Brother Martin in the Trial, & a good deal of the formerly contentious epilogue, presented as Shaw would have wished. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## See How They Run

Some farces are remembered, apart from anything else, for single lines that have lived on down the years: the one about Brazil where the nuts come from, in *Charley's*

*Aunt*; "It is an embarrassing thing to break a bust in the house of comparative strangers" from Pinero's *The Schoolmistress*; "What time would you like your call?" from Ben Travers's *Thank*; & "Sergeant, arrest most of these people!" from Philip King's *See How They Run*. I have now met King's play again, nearly four decades after its London première, though ever since then it has been known in the provinces as a sure winner. At the Shaftesbury it was a delight to hear Michael Denison's command to the Sergeant. It comes during the last scene of a farce composed with a profound belief that an audience in the right mood will accept practically any turn of plot. There are so many turns in *See How They Run* that anyone who tries, as it were, to parse & analyse the narrative must fall about dizzily.

The scene throughout is a vicarage hall, with five entrances & a deep cupboard, at Merton-cum-Middlewick, & the time is towards the end of the last war which accounts for an important fragment of the plot. The atmosphere is ecclesiastical: a Bishop, two vicars & a vicar's wife, besides an English lance-corporal & a German prisoner-of-war both disguised as clerics. There are others in the cast, especially a spinster of the parish (Maureen Lipman making an unimaginable number of comic bricks with a few wisps of straw). But the occasion rests on the changes that can be rung upon a dog-collar.

All begins when the vicar's wife, formerly an actress, takes a night out to visit a local theatre with an actor-friend in the Forces who has to be disguised (hence one of the dog-collars) to cover his appearance out of bounds. As directed by Ray Cooney, who currently knows as much about farce as any man, the production is a fine frenzy, a night of demented logic in which the principal logicians include Michael Denison as a baffled Bishop, Royce Mills & Derek Nimmo as a couple of genuine vicars, Liza Goddard as the principal vicar's wife, & Carol Hawkins as a maid. Leigh Hunt once described farce, stuffily, as "an unambitious, undignified, & most unworthy compilation of pun, equivocation, & claptrap": I wish the poor man had been sitting near me at this performance. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 9232). Until May 5.

## FIRST NIGHTS

Apr 2. *Checking Out*

New play by Marcella Evaristi about two chambermaids working in a London hotel. Lyric Studio, King St, W6 (741 2311, cc). Until Apr 28.

Apr 3. *The Great Celestial Cow*

Sue Townsend's play about Asian women in Leicester (see introduction). Royal Court, Sloane Sq, SW1 (730 1745, cc).

Apr 4. *Benefactors*

New comedy by Michael Frayn, directed by Michael Blakemore, with Patricia Hodge, Oliver Cotton, Tim Piggot-Smith & Brenda Blethyn. Vaudeville, Strand, WC2 (836 9988, cc).

Apr 10. *Strange Interlude*

Glenda Jackson leads the cast in this revival of Eugene O'Neill's play. With Brian Cox, Edward Petherbridge & James Hazeldine. Duke of York's, Charing Cross Rd, WC2 (836 5122, cc 836 0641).

Apr 10. *The Merchant of Venice*

John Caird's production (see introduction). Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).



Maureen Lipman: *See How They Run*.



#### Apr 11. Saturday Night at the Palace

The Market Theatre Company of Johannesburg in a play about two motor-cyclists who storm into a restaurant after closing time. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until May 19.

#### Apr 11. Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

#### Apr 12. Peg

New musical, loosely based on J. Hartley Manners's play *Peg O' My Heart*. With Siân Phillips & Edward Duke; Ann Morrison is in the title role. Phoenix, Charing Cross Rd, WC2 (836 8611).

#### Apr 12. Venice Preserv'd

Thomas Otway's play (see introduction). Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Apr 16. Volpone

Ben Jonson's play transferred from The Other Place, with Richard Griffiths & Miles Anderson. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Apr 17. Measure for Measure

Adrian Noble's Stratford production, with Daniel Massey, Richard O'Callaghan, David Schofield & Juliet Stevenson. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Apr 18. Passion Play

Revival of Peter Nichols's play, with Barry Foster, Judy Parfitt, Leslie Phillips & Zena Walker. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

#### Apr 23. Puppet Theatre 84

Second international festival with performances by 17 companies from many countries. Details from The Puppet Centre, Battersea Arts Centre, Lavender Hill, SW11 (228 8863). Until May 6.

#### Apr 25. Animal Farm

Peter Hall has adapted & directed George Orwell's book, with Barrie Rutter as Napoleon & David Ryall as Squealer. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Apr 25. The Seagull

Maria Aitken in Chekhov's play, directed & designed by Philip Prowse. Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800). Until June 2.

### ALSO PLAYING

#### The Aspern Papers

Henry James's story of a quest in Venice, with Vanessa Redgrave—daughter of Michael Redgrave, whose adaptation this is—Wendy Hiller & Christopher Reeve. Haymarket, Haymarket, SW1 (930 9832, cc).

#### Blondel

Tim Rice & Stephen Oliver's musical is about the minstrel who discovered the imprisoned King Richard Coeur-de-Lion—not that anybody is serious for a moment. Aldwych, Aldwych, WC2 (836 6404, cc 836 0641).

#### The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

#### Cats

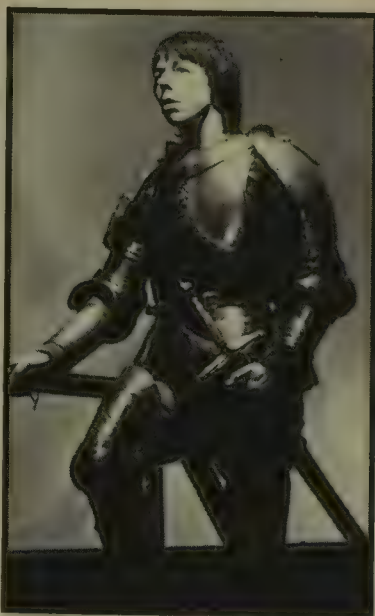
Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

#### The Country Girl

Clifford Odets's play acted with fibre & credibility by Hannah Gordon, Martin Shaw & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### Daisy Pulls It Off

There is now a complete new entry of girls at Grangewood School in Denise Deegan's thoroughly top-hole school play; Sally Cookson is, delightfully, the Daisy of the title. Globe, Shaftes-



Frances de la Tour plays Saint Joan at the Olivier: see new reviews.

bury Ave, W1 (437 1592, cc).

#### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### Glegarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Guys & Dolls

Return of the National's award-winning musical, now recast, based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). From Apr 12.

#### Hay Fever

Penelope Keith moves through this Coward revival as to the manner born. It is all splendidly here as of old: mad tea-party, domestic histrionics & final breakfast-table absorption. Queen's, Shaftesbury Ave, W1 (734 1166, cc). Until Apr 14.

#### Hello Dolly!

This revival, with Danny La Rue in his applauded female impersonation, ends its run. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846). Until Apr 7.

#### Henry V

Kenneth Branagh in the title role of Shakespeare's historical play. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

#### Hi-de-Hi!

Rapid stage treatment of the television show about a crazy holiday camp. Simon Cadell leads an enthusiastic & familiar cast. Victoria Palace, Victoria St, SW1 (834 1317, cc). Until May 5.

#### Jean Seberg

Peter Hall's staging of this musical uses helpful & ingenious invention. Kelly Hunter & Elizabeth Counsell play the American actress as a young girl & her watchful elder self. Olivier. Until Apr 3.

#### Little Shop of Horrors

The musical, an acquired taste, about a plant, a blend of cactus and octopus, that grows into a terror. Comedy, Panton St, SW1 (930 2578, cc).

#### Loot

Joe Orton's black comedy about a coffin, a bank robbery & a police inspector (Leonard Rossiter). Jonathan Lynn directs, with Gemma Craven & Patrick O'Connell. Ambassadors, West St, WC2 (836 1171, cc 930 9232). Until Apr 28.

#### Marriage

Gogol's farce about matchmaking in Tsarist Russia, presented by Shared Experience. Lyric, King St, W6 (741 2311, cc). Until Apr 7.

#### Master Harold... & the Boys

Athol Fugard offers a most moving dramatized confession about an incident when, as a school-boy, he spat in the face of a black waiter in his mother's café. The play is acted with great power under Fugard's own direction by a cast from the Market Theatre, Johannesburg. Lyttelton, National Theatre, South Bank SE1 (928 2252, cc 928 5933). Until Apr 30.

#### A Midsummer Night's Dream

The RSC's touring production, directed by Sheila Hancock. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

#### Mr Cinders

Lonnie Donegan has taken over in the musical (music by Vivian Ellis) which, in the words of its principal song, has been spreading a little happiness for more than 300 performances. Fortune, Russell St, WC2 (836 2238, cc).

#### The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. John Quayle plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

#### No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 12 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### Pack of Lies

Hugh Whitmore's play is subtle & distinguished, as is the performance of Judi Dench as the quiet suburban woman who, with her husband (acted comparably well by Michael Williams), finds herself on the fringe of an espionage case. Barbara Leigh-Hunt is also redoubtably good. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

#### The Real Thing

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

#### Run For Your Wife

Ray Cooney's cheerfully plotted & fast-moving farce, which he directs, with Richard O'Sullivan, Tim Brooke-Taylor & Bernard Bresslaw. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc).

#### Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & the beagle. Duchess, Catherine St, WC2 (836 8243, cc).

#### Starlight Express

New musical by Andrew Lloyd Webber and Richard Stilgoe. Stephanie Lawrence heads a cast who perform on roller skates. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 834 6177).

#### A Streetcar Named Desire

Sheila Gish in what has now become the celebrated part of Blanche in Tennessee Williams's drama of New Orleans. This is a remarkably sustained performance, & Alan Strachan's production lacks none of the atmosphere. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

#### Strider—the Story of a Horse

In the leading part of a horse, from its days as a foal to its death, Michael Pennington is exceptional in this version of Tolstoy's story. Cottesloe.

#### Sufficient Carbohydrate

Dennis Potter's play concerns a glum holiday on a Greek island in the company of two couples. Dinsdale Lansden is excellent as the hard-drinking Englishman who takes revenge on his American colleague (Nicky Henson). Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### The Way of the World

Congreve's Restoration comedy, with Avis Bunnage as Lady Wishfort. Greenwich, Croom's Hill, SE10 (858 7755, cc 853 3800). Until Apr 21.

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### Fringe box office

Booking facilities for over 50 fringe theatres. Duke of York's Theatre foyer, St Martin's Lane, WC2 (379 6002, cc).

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ONCE AGAIN it is Oscar time, and this year's Academy Awards will be presented on April 9. The British have done well in the recent past: last year's Best Film was *Gandhi*, the year before, *Chariots of Fire*. The contender this time is Peter Yates's *The Dresser* (reviewed below), but the winner will probably be *Terms of Endearment*. Yates is also up for Best Director, and the British should pick up a Best Actor award since they number four of the five nominees—Finney and Courtenay from *The Dresser*, Michael Caine from *Educating Rita* and Tom Conti for *Reuben, Reuben*.

□ At last the film of *A Chorus Line* is going ahead. The longest-running musical in Broadway history, it has been scheduled for filming several times and each project has collapsed. Now Sir Richard Attenborough is to direct it, using a screenplay by Arnold Shulman which follows the original closely and is set in a New York theatre. Filming starts in September.

□ Sheila Whitaker, who has made a big success running the Tyneside Film Theatre, takes over the programming of the National Film Theatre at the end of the month. "The most important job in British film culture," said the BFI director, Anthony Smith, announcing the appointment.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### La Balance (18)

Superficially Bob Swaim's film about the Territorial Brigade, the section of the Paris police which uses informers & commando-style tactics, closely resembles Clint Eastwood's crime films, with Richard Berry as a tough cop, a *Dirty Henri*. His target is a small-time crook & he uses his prostitute girlfriend to get to a major gangster. Philippe Léotard & Nathalie Baye play the couple with a resigned wariness. Although the settings are stylishly Parisian, & the setpiece action sequences—particularly a failed ambush which causes a traffic jam larger than usual—are handled with some flair, the plot has been used countless times in Hollywood films noirs. But it is worth seeing by followers of the genre.

### Bloodbath at the House of Death (18)

A truly dreadful British comedy which ought to have worked but lamentably fails to produce laughs or tension. It is meant to be a send-up of the horror movie, & with Vincent Price in the central role of an evil genius who has subverted the entire village population to his unspeakable cult, promised to be better than it has turned out. It is the film début of Kenny Everett, produced, directed & co-written by Ray Cameron, who has been responsible for much of Everett's television work. The pace is slow, feeble jokes are over-extended, there is a total loss of steam towards the end, & a talented cast, which includes Pamela Stephenson, Sheila Steafel, John Fortune, Gareth Hunt & Graham Stark, is made to look embarrassingly inept.

### Christine (18)

John Carpenter, taking the hoary old high school yarn in which a wimpish youth manages to outshine his dashing friend, gives it an astonishing originality & a chilling horror. It is a monster movie, with the beast disguised as a crimson 1958 Plymouth Fury, discovered as a rusting heap of wreckage outside a shanty dwelling. The owner sells it to the boy who devotes all his waking hours to transforming it into a glossy showpiece. But the car soon manifests a mind of its own, seducing the teenager & transform-

ing him into a macho bully, then exacting horrific vengeance on those who damage its shining body. No matter how badly smashed the car is in its grisly encounters it regenerates itself into its pristine sleekness (some amazingly clever special effects enable this trick to be seen by the camera). Keith Gordon is excellent as the besotted youth, with John Stockwell as his friend & Alexandra Paul as the girl who tries to save him.

### The Dresser (PG)

Albert Finney is superb as "Sir", an overblown, over-the-top actor-manager of the old school, touring drab provincial cities in wartime Britain, presenting Shakespeare to reluctant school parties & culture-starved adults. Anyone who can remember Donald Wolfit will immediately appreciate this portrait. Ronald Harwood has expanded his play for film, writing in an effective sequence at a railway station where Sir, leading his company towards a departing train, commands it to stop in a stentorian voice that causes the driver instantly to obey, & another in a market place where he has a nervous fit among the vegetable stalls.

Tom Courtenay repeats his stage role as the cynical, put-upon dresser, a devoted servant increasingly resentful of his master's eccentricities & concerned by his inability to sustain the company.

Peter Yates has imbued the film with a strong sense of the backstage theatre, the seedy dressing-rooms, pre-performance tensions, inflated egos & the underlying camaraderie of actors. The supporting cast is strong; especially good are Zena Walker as Sir's wife, Eileen Atkins, Edward Fox & newcomer Cathryn Harrison. The atmosphere of northern England during the war is accurately evoked.

### Flight to Berlin (15)

Christopher Petit's film is yet another empty homage to the Wim Wenders school of film-making, financed by the Wenders company as well as using Lisa Kreuzer, who was in several of Wenders's films. The central character is an Englishwoman who has run away to West Berlin where her sister lives, yet wanders the city under an assumed name & is picked up by a young man who coincidentally is a friend of her sister's. Her husband attempts to take her back to England where she is apparently involved in a woman's death. A curious Frenchman who also seems to follow her turns out to be her sister's husband. Eddie Constantine makes a token appearance from time to



Meryl Streep, top, exposes plutonium dangers in *Silkwood*: April 13. Ornela Muti and Jeremy Irons, above, in *Swann in Love*: April 5.

time, never removing his hat, even when eating in a fashionable restaurant, & musing on life, death & Hollywood movies. We are plainly meant to contemplate the link with Godard's *Alphaville*.

The tiresome plot is from a novel by Jennifer Potter, adapted by Petit & Hugo Williams. There are some truly dreadful performances & even the heroine wears her dramatic ineptitude like a badge of distinction. It is a film deliberately designed to irritate rather than entertain.

### Greystoke (PG)

Hugh Hudson's film is based on the original Tarzan story by Edgar Rice Burroughs,

with Christopher Lambert in the title role. Also appearing are Ralph Richardson, Andie MacDowell, Ian Holm & James Fox. Opens Apr 13.

### High Road to China (PG)

Brian G. Hutton's adventure film is a bald-faced rip-off of *Raiders of the Lost Ark*. His feisty hero and heroine are an ex-air ace (Tom Selleck) & a spoilt heiress with a tough streak (Bess Armstrong) on the trail to Waziristan to rescue her missing father, whose fortune is about to pass to a villainous partner (Robert Morley). It is very juvenile stuff, & the heroine is so unsympathetically drawn that one's concern for her diffi-



culties is diminished. Opens Apr 6.

#### **Silkwood (15)**

Mike Nichols has directed a film about Karen Silkwood, a plutonium plant worker who died 10 years ago in a mysterious car crash after discovering some unpleasant information about the plant's safety. Meryl Streep plays her, initially as a tiresome, empty-headed, working-class girl. In her early scenes one has a distinct impression of Streep demonstrating how skilful she is at handling such a downmarket character yet however accurate her Oklahoma accent & carefully observed gestures, her teeth are too good! When the film gets into its stride such apprehensions vanish, & in spite of the known outcome of the story, & the constraints of not libelling the living, there is a mounting sense of terror, & a moving portrayal of a young woman who became an activist in spite of the risk to her life.

Cher is superb as her housemate who reveals herself as a lesbian (there is some kind of *diktat* currently prevailing in Hollywood that gay sequences make good box-office) & Kurt Russell is as excellent as ever as Silkwood's neglected boyfriend. It is certainly one of the more thoughtful American films currently available. Opens Apr 13.

#### **Swann in Love (18)**

Jeremy Irons heads the cast in Volker Schlöndorff's film based on the writings of Marcel Proust. With Alain Delon, Ornella Muti & Fanny Ardant. Opens Apr 5.

#### **Uncommon Valour (18)**

Ted Kotcheff's action film is very much a product of the Reagan society, taking an unashamedly right-wing view that a man must act on his own initiative when the pussy-footing liberals in government will not support his cause. Gene Hackman is a colonel convinced that his son, missing in action in Vietnam, is alive 10 years later in a Laotian prison camp. He is able to raise financial backing from an oil tycoon (Robert Stack) & recruit a crack team of old soldiers & his son's comrades-in-arms who, although pursuing a varied range of civilian careers, drop everything to train up for a commando strike from Thailand. There is a sense that the Vietnam War was a blot on American military history because it was bungled, & this time it is going to be fought right. The questionable message is disguised in a well made, well acted action adventure, & Hackman, as always, is in total command of the part.

### **ALSO SHOWING**

#### **Carmen (15)**

Carlo Saura's film follows rehearsals of a Spanish ballet company. With Laura del Sol & Antonio Gades; music by Paco de Lucia.

#### **Champions (PG)**

John Hurt's portrayal of steeplechase jockey Bob Champion, who fought cancer to ride to victory in the Grand National on *Aldaniti*, is frighteningly convincing. John Irvin has made a creditable work which manages to remain tense although we know the outcome of the story.

#### **The Curse of the Pink Panther (PG)**

Ted Wass (from television's *Soap*) plays a bumbling New York detective leading the search for the missing Inspector Clouseau. Directed by Blake Edwards, with Herbert Lom, Joanna Lumley, David Niven & Robert Wagner.

#### **Lianna (18)**

A college lecturer's wife turns to lesbianism from a frustrating marriage. Linda Griffiths & Jane Hallaren play the doomed lovers reasonably convincingly yet, in spite of good intentions, the characters are reduced to stereotypes.

#### **Never Cry Wolf (PG)**

Carroll Ballard's astonishing work for Disney is a distinguished contribution to the ecological

debate. Charles Martin Smith plays a young biologist studying wolves in the Canadian Arctic. He discovers that the maligned creatures live mainly on a diet of mice & sets out to prove this by doing so himself.

#### **Over the Brooklyn Bridge (15)**

Lively & funny comedy by Menahem Golan, with Elliott Gould as an ambitious café-owner keen to own a proper restaurant. Gould is excellent & Sid Caesar gives a brilliant performance as his uncle, a harassed factory owner.

#### **The Right Stuff (15)**

Entertaining but over-long adaptation of Tom Wolfe's book about the recruitment & training of Mercury astronauts. Breath-taking flight sequences & good performances from Sam Shepard & Dennis Quaid.

#### **Romantic Comedy (15)**

Bernard Slade's drama about a playwright & his collaborator worked well enough on stage, but Arthur Hiller's film version is disastrous. Although Dudley Moore & Mary Steenburgen do not lack talent, the characters remain cardboard.

#### **Rumble Fish (18)**

Francis Ford Coppola's film, shot in black & white, is visually extraordinary. Matt Dillon plays an attractive young punk in this story of the alienation of the young.

#### **Scarface (18)**

In spite of a strong performance by Al Pacino as an exiled Cuban gangster, Brian De Palma's remake of Howard Hawks's 1932 masterpiece lapses into flabby & platitudinous self-indulgence.

#### **Star 80 (18)**

Mariel Hemingway plays Dorothy Stratten in Bob Fosse's documentary-style morality tale about a *Playboy* model who was murdered by her husband. Roger Rees plays a sympathetic film director who tries to rescue her.

#### **Star Struck (PG)**

Gillian Armstrong's new film is set in modern Sydney & is about a teenage barmaid who aspires to be a pop singer. Jo Kennedy has voice & verve, & the film is not unlikeable—a kind of Down Under version of *Can't Stop the Music*.

#### **Streamers (18)**

Robert Altman's award-winning film is about the close relationship between Vietnam combatants from various walks of civilian life, until an intruder intervenes.

#### **Street Fleet (15)**

Comedy, directed by Joel Schumacher, with Gary Bussey as a cab driver arriving full of ambition in Washington.

#### **Terms of Endearment (15)**

Shirley MacLaine, as a possessive American mother, & Debra Winger as the daughter whose 30-year life is encompassed in the film, give performances of integrity & subtlety.

#### **Testament (PG)**

Lynne Littman's straightforward vision of a small American town in the aftermath of the bomb is uncomfortable but effective. Jane Alexander plays a mother watching the slow deaths of her children in the weeks after the holocaust.

#### **To Be or Not To Be (PG)**

Mel Brooks's remake of Carole Lombard & Jack Benny's 1942 comedy is fresh & entertaining. Brooks & his real-life wife Anne Bancroft play actors with a Polish theatre company in the early stages of the Second World War.

#### **Vertigo (PG)**

Hitchcock's masterpiece sustains the high regard it originally received. James Stewart is the detective assigned to follow Kim Novak. His sanity is threatened after her supposed death when he sees her double in the street.

#### **Yentl (PG)**

In a personal *tour de force* Barbra Streisand plays a young Jewish woman who disguises herself as a young man in order to become a biblical scholar. Romantic complications ensue when she is pushed towards marriage to a rich Jewish girl (Amy Irving). A pleasurable film with ingenious & effective use of music.

#### **Certificates**

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

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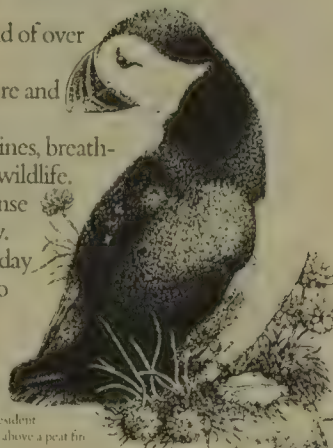
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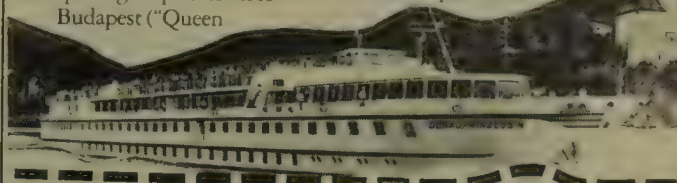
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# CLASSICAL MUSIC

## MARGARET DAVIES

A HANDEL IN LONDON FESTIVAL is being held throughout 1984 to mark the bicentenary of the Great Handel Commemoration of 1784 which took place in Westminster Abbey and the Pantheon 25 years after the composer's death. This month's events include two performances of Messiah, at St George's Church on April 5 by the London Handel Choir and Orchestra, and at the Albert Hall on April 20 by the Royal Choral Society. Later events will include a season of the Handel Opera Society at Sadler's Wells, an open day at the Royal Society of Musicians, of which Handel was a founder member, a symposium at the Goethe Institute, tours of Handel's London, and finally a royal concert on November 21.

□ A Basically Bach Festival takes place at the Barbican over Easter, starting on Good Friday with the St Matthew Passion performed by the English Baroque Choir under Leon Lovett. On Easter Sunday the Academy of Ancient Music under Christopher Hogwood will perform the Mass in B minor and on Easter Monday an orchestral programme.

□ The London Symphony Orchestra will perform a complete Beethoven cycle at the Festival Hall under its music director Claudio Abbado in the course of eight concerts between April 10 and May 2. It will include all the symphonies and the concertos—with Maurizio Pollini as soloist in the five piano concertos—and a number of the lesser-known works.

□ The Philharmonia Orchestra under Simon Rattle are giving six concerts at the South Bank entitled "Mahler, Strauss and their influence", opening on April 3 with the prelude to Wagner's *Tristan und Isolde*, a work which influenced all the composers represented in the series.

□ Sunday morning coffee concerts begin again at the Wigmore Hall on April 1 with a programme of piano duets played by Richard Markham and David Nettle. They continue until November 11 and include this month recitals by Sarah Walker and Craig Sheppard.

## CONCERT AND RECITAL GUIDE

### ALBERT HALL

Kensington Gore, SW7 (589 8212).

Apr 20, 2.30pm. **Royal Choral Society, Orchestra Nova of London**, conductor Groves; Pamela Coburn, soprano; Gillian Knight, contralto; John Graham Hall, tenor; Paul Hudson, bass. Handel, Messiah.

### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Apr 1, 7.30pm. **English Chamber Orchestra**, José-Luis García, director & violin; Julian Lloyd Webber, cello; Anthony Halstead, harpsichord. Bach, Brandenburg Concerto No 3; Haydn, Cello Concerto in C; Vivaldi, The Four Seasons.

Apr 4, 7.45pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Sheila Armstrong, soprano; Helen Watts, alto; Philip Langridge, tenor; John Tomlinson, bass. Beethoven, Mass in C; Dvořák, Te Deum; Stravinsky, Symphony of Psalms.

Apr 8, 7.30pm. **English Baroque Orchestra, London Oriana Choir**, conductor Lovett; Neil Mackie, Evangelist; Henry Herford, Christus; Anne Dawson, soprano; Margaret Cable, contralto; Martyn Hill, tenor; Brian Rayner Cook, bass. Bach, St John Passion (in German).

Apr 9, 8pm. **Royal Philharmonic Orchestra**, conductor Atzmon; Cristina Ortiz, piano. Rossini, Overture William Tell; Handel, Water Music; Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World).

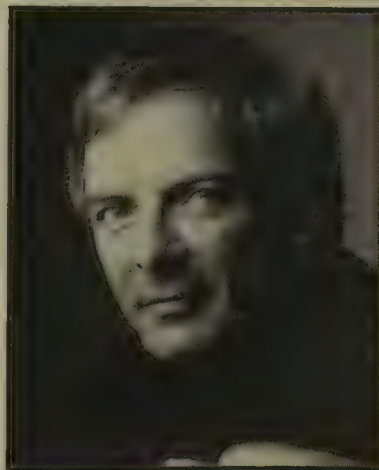
Apr 15, 7.30pm. **Montreal Symphony Orchestra**, conductor Dutoit; Martha Argerich, piano. Ravel, Rhapsodie espagnole; Prokofiev, Piano Concerto No 3; Berlioz, Symphonie fantastique.

Apr 16, 7.45pm. **Hallé Orchestra**, conductor Macal; Robert Cohen, cello. Elgar, Cello Concerto; Bruckner, Symphony No 4 (Romantic).

Apr 18, 8pm. **Royal Baroque Orchestra**, conductor Y. Menuhin; Edward Wulfson, violin. Glinka, Overture Russian & Ludmilla; Delius, Walk to the Paradise Garden; Tchaikovsky, Violin Concerto; Brahms, Symphony No 1.

Apr 20, 5pm. **English Baroque Orchestra & Choir**, conductor Lovett; Neil Mackie, Evangelist; Henry Herford, Christus; Jennifer Smith, soprano; Margaret Cable, contralto; Martyn Hill, tenor; Richard Jackson, bass. Bach, St Matthew Passion (in German).

Apr 22, 5pm. **Academy of Ancient Music**, conductor Hogwood; Emma Kirkby, soprano; Carolyn



Christopher Hogwood: artistic director of Basically Bach at the Barbican, April 20-23.

Watkinson, mezzo-soprano; Paul Elliot, tenor; Stephen Varcoe, bass. Bach, Mass in B minor.

Apr 23, 3pm. **Academy of Ancient Music**, conductor Hogwood; Lisa Beznoski, flute; Catherine Mackintosh, Simon Standage, Monica Huggett, violins; Trevor Jones, Jan Schlapp, violas. Bach, Suite No 2, Brandenburg Concertos Nos 3 & 6. Sinfonia from Cantata No 209, Concerto for three violins from BWV1069.

Apr 23, 7.30pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Philip Fowke, piano. Tchaikovsky, Fantasy Overture Romeo & Juliet; Rachmaninov, Rhapsody on a Theme of Paganini; Elgar, Pomp & Circumstance March No 4; Bach/Walton, The Wise Virgins; Bach/Stokowski, Toccata & Fugue in D minor; Ravel, Bolero.

Apr 24, 8pm. **Royal Philharmonic Orchestra**, conductor Y. Menuhin; Claire McFarlane, violin. Beethoven, Overture Leonore No 3; Vaughan Williams, Fantasia on a Theme by Thomas Tallis; Mendelssohn, Violin Concerto; Sibelius, Symphony No 5.

Apr 25, 1pm. **John Ogdon**, piano. Beethoven, Sonata No 8 (Pathétique); Liszt, Legend No 2 (St Francis Walking on the Waves); Ravel, Ondine from Gaspard de la nuit; Scriabin, Fantasie in B minor Op 28.

Apr 26, 8pm. **Philharmonia Orchestra**, conductor Cleobury; Paul Coker, piano. Nicolai, Overture The Merry Wives of Windsor; Bizet, Suite Carmen; Grieg, Piano Concerto; Tchaikovsky, Symphony No 6 (Pathétique).

Apr 27, 7.45pm. **City of London Sinfonia**; Jean-Bernard Pommier, director & piano. Beethoven, Overture Coriolan, Piano Concerto No 1; Mozart, Piano Concerto No 24, Eine kleine Nachtmusik.

Apr 29, 7.30pm. **London Philharmonic Orchestra**, conductor Bernard; Katharina Wolpe, piano. Mendelssohn, Overture The Hebrides; Schubert, Symphony No 8 (Unfinished); Beethoven, Piano Concerto No 4, Symphony No 5.

### ST GEORGE'S CHURCH

Hanover Sq, W1. Box office 42 Murray Rd, W5 (560 8396) or St George's vestry (629 0874).

#### Handel in London:

Apr 5, 7pm. **London Handel Choir & Orchestra**, conductor Darlow; Gillian Fisher, soprano; Margaret Cable, mezzo-soprano; Simon Gay, Adrian Thompson, tenors; Stephen Varcoe, bass. Handel, Messiah.

Apr 28, 7pm. **London Handel Orchestra**, conductor Darlow; Gillian Fisher, Patrizia Kwella, sopranos; Elisabeth Priday, Helen Kucharek, mezzo-sopranos; Charles Brett, counter-tenor; Adrian Thompson, tenor; Stephen Varcoe, bass. Handel, Solomon.

Apr 30, 7.30pm. **London Handel Orchestra**, conductor Darlow; Emma Kirkby, soprano. Handel, Overture to Rodelinda, Suite from Terpsichore, Laudate pueri dominum, Concerto Grosso in D Op 6 No 5; Boyce, Overture to Peleus & Thetis.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

Apr 2, 1pm. **Koenig Ensemble**, director Latham-Koenig. Mozart, Adagio & Rondo in C major K617; Turtino, Light Sonata; Schönberg, Chamber Symphony.

Apr 2, 7.30pm. **Schutz Consort of London**, conductor Norrington. Monteverdi, Lamento d'Arianna. Lagrime d'amante al sepolcro dell'amata; Venosa, Responsoria: Sabbato sancto.

Apr 3, 7.30pm. **English Baroque Soloists**, conductor Gardiner; Malcolm Bilson, fortepiano. Haydn, Symphony No 84; Mozart, Piano Concertos in C K415, in F K459.

Apr 9, 1pm. **Chilingirian String Quartet**; Nobuko Imai, viola. Wood, Quartet No 3; Mendelssohn, Quintet in A major Op 18.

Apr 12, 1.15pm. **Nicholas Logie**, viola. Reger, Suite No 1; Stravinsky, Elégie; Bach, Chaconne. Apr 12, 7.30pm. **Endymion Ensemble**, director Whitfield. Stravinsky, Concertino; Birtwistle, The World is Discovered, Verses for Ensembles; Ligeti, Six Miniatures.

Apr 14, 8pm. **New Westminster Chorus**, conductor Judd; Peter Brondert, tenor; Anne-Marie Owens, contralto. Rachmaninov, Vespers.

Apr 16, 1pm. **Yuri & Dana Mazurkevich**, violins; Clifford Benson, piano. Handel, Trio Sonata in B flat major Op 2 No 4; Spohr, Duo in E major Op 39 No 3; Rawsthorne, Theme & Variations for two violins; Sarasate, Nazarra Op 33.

Apr 26, 1.15pm. **Bernard Partridge, Antonina Bialas**, violins. Leclair, Sonata Op 3 No 6; Haydn, Duo Op 99 No 3; Rawsthorne, Theme & Variations; Mozart, Two German Dances; Wieniawski, Three Caprices Op 18.

Apr 30, 1pm. **Elisabeth Söderström**, soprano; Roger Vignoles, piano. Programme to be announced.

### SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Apr 1, 3.15pm. **Daniel Barenboim**, piano. Schubert, Four Impromptus D935, Sonata in B flat D960. FH.

Apr 1, 7.30pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Yehudi Menuhin, violin. Lambert, Music for Orchestra; Holst, Egdon Heath; Berkeley, Violin Concerto; Musgrave, Concerto for Orchestra; Bliss, Checkmate. FH.

Apr 3, 5, 8, 11, 15, 19. **Philharmonia Orchestra**, conductor Rattle. Mahler, Strauss & their influence. Apr 3, 7.30pm. **Elise Ross**, soprano. Wagner, Prelude Tristan & Isolde; Berg, Wozzeck Frag-

ments; Mahler, Symphony No 1. FH; Apr 5, 7.30pm. **Janet Baker**, contralto; **John Chambers**, viola; **Andrew Shulman**, cello. Berg, Lulu Suite; Mahler, Kindertotenlieder; Strauss, Don Quixote. FH; Apr 8, 7.15pm. **Alfreda Hodgson**, contralto; **Thomas Allen**, baritone. Webern, Five Pieces for Orchestra; Strauss, Symphony for Winds; Mahler, Des Knaben Wunderhorn. EH; Apr 11, 7.30pm.

**Alison Hargan**, soprano; **Florence Quivar**, mezzo-soprano. Webern, Passacaglia; Schönberg, Five Pieces for Orchestra Op 16; Mahler, Symphony No 2 (Resurrection). FH; Apr 15, 7.15pm. **Florence Quivar**, mezzo-soprano. Strauss, Prelude & Dance Scene from Ariadne auf Naxos. Le bourgeois gentilhomme; Mahler, Rückert Lieder; Schönberg, Accompaniment to an Imaginary Film Scene. EH; Apr 19, 7.30pm. **Florence Quivar**, mezzo-soprano; **John Mitchinson**, tenor. Webern, Six Pieces for Orchestra Op 6; Berg, Seven Early Songs; Mahler, Das Lied von der Erde. FH.

Apr 3, 7.30pm. **Delos Quartet**; Marilyn Hill-Smith, soprano; Trevor Wye, flute. Jacob, Rossini, Foote, Reed, Gershwin/Dods, Villa-Lobos, Ginastera, Kroll. PR.

Apr 4, 5.45pm. **Lynne Davis**, organ. Dandrieu, Bach, Roger-Ducasse, Vierne, Litaize. FH.

Apr 6, 7.45pm. **English Chamber Orchestra**, conductor Thomas; Konstanty Kulka, violin. Mozart, Symphony No 34, Violin Concerto in D K218; Ravel, Tzigane, Mother Goose. EH.

Apr 7, 7.30pm. **London Symphony Orchestra**, conductor Kasprzyk; Stephen Hough, piano. Bizet, Carmen; Saint-Saëns, Piano Concerto No 5 (Egyptian); Berlioz, Symphonie fantastique. FH.

Apr 8, 15, 11am. **English Chamber Orchestra, Bach Choir**, conductor Willcocks; Maldwyn Davies, Evangelist; Rodney Macann, Christus; Jennifer Smith, soprano; Sarah Walker, contralto; William Kendall, tenor; Stephen Roberts, bass; Hubert Dawkes, organ continuo; John Scott, organ. Bach, St Matthew Passion (in English). FH.

Apr 8, 7.30pm. **Itzhak Perlman**, violin; **Bruno Canino**, piano. Bach, Sonata in C minor BWV1017; Beethoven, Sonata in E flat Op 12 No 3; Kim, 12 Caprices for unaccompanied violin; Saint-Saëns, Sonata in D minor Op 75 No 1. FH.

Apr 10, 6pm. **Lowri Blake**, cello; **Caroline Palmer**, piano. Carter, Sonata; Janáček, Fairy Tale; Debussy, Sonata in D minor. PR.

Apr 10, 12, 15, 17, 22, 24, 29, 7.30pm. **London Symphony Orchestra**, conductor Abbado. *Beethoven cycle*: Apr 10, **Shlomo Mintz**, violin. Overture Prometheus, Violin Concerto, Symphony No 3 (Eroica); Apr 12, **Shlomo Mintz**, violin; **Lynn Harrell**, cello; **Cécile Licad**, piano. Romanza Cantabile for piano, flute & bassoon, Triple Concerto, Two Romances, Symphony No 1; Apr 15, **Elizabeth Connell**, soprano; **Maurizio Pollini**, piano. Overture Leonore No 3, Symphony No 2, Meerestille und glückliche Fahrt, Ah Perfido!, Choral Fantasia for piano, chorus & orchestra; Apr 17, **Maurizio Pollini**, piano. Overture Egmont, Piano Concerto No 1, Symphony No 5; Apr 22, **London Symphony Chorus**; Elizabeth Connell, soprano; Alfreda Hodgson, contralto; Manfred Jung, tenor; Benjamin Luxon, bass. Symphonies Nos 8 & 9 (Choral); Apr 24, **Maurizio Pollini**, piano. Piano Concertos Nos 2 & 4, Symphony No 4; Apr 29, **Maurizio Pollini**, piano. Overture Coriolan, Piano Concerto No 3, Symphony No 6 (Pastoral). FH.

Apr 10, 7.45pm. **London Sinfonietta & Voices**, conductor Zagrosek. Weill, Klopsied, Oil Music, Crane's Duet, Pantomime from The Protagonist, Vom Tod im Wald, Mahagonny Songspiel; Lloyd, Mass for six voices; Stranz, Nicht mehr — noch nicht. EH.

Apr 11, 5.45pm. **Susan Landale**, organ. Tournemire, Bach, Vierne, Messiaen. FH.

Apr 13, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Ida Haendel, violin. Britten, An American Overture; Tippett, Symphony No 4; Elgar, Violin Concerto. FH.

Apr 13, 7.45pm. **English Chamber Orchestra**, conductor Leppard; Emanuel Ax, piano. Mozart, Symphony No 21, Piano Concerto in G K453; Matthews, Serenade; Schubert, Symphony No 5. EH.

Apr 15, 3pm. **Vlado Perlemuter**, piano. Chopin, Trois nouvelles études Op posth, Ballade No 4, Sonata in B minor Op 58, Etudes Op 25. EH.

Apr 17, 7.45pm. **London Sinfonietta**, conductor



# POPULAR MUSIC

## DEREK JEWELL



Dionne Warwick: April 21 to 23.

There are some strange and unexpected goings on this month. The couple surfacing again at the Dominion Theatre (580 9562) on April 15 are none other than **Kathryn Grayson** and **Tony Martin**, who are presumably intending to do some kind of Macdonald-Eddy or Ziegler-Booth act since the last time I heard them together was on the sound track of *The Desert Song* back in 1953.

Both of them, of course, have far longer pedigrees. They were dominating film and popular music figures of the 1940s and 50s—in Mr Martin's case, the 30s. Among the credits of Miss Grayson, with her beautiful soprano voice, were several films with Frank Sinatra, including *The Fleet's In*. 1953 was something of an *annus mirabilis* for her: apart from *The Desert Song*, she appeared in *Kiss Me Kate* opposite Howard Keel and portrayed the opera star Grace Moore in *So This Is Love*.

As for Mr Martin, he, too, has many films to his credit, including *Ziegfeld Girl* (1941) and *Hit The Deck* (1955). I await their arrival with interest.

By coincidence, dear **Howard Keel** is also in town (Fairfield Halls, Croydon, 688 9291; April 18) and his list of credentials—apart from his co-operation with Miss Grayson—is just as impressive. He was a star of *Oklahoma* back in the 40s and his films included *Annie Get Your Gun* (1950), *Showboat* (1951), *Lovely To Look At* (1952), *Seven Brides For Seven Brothers* (1954) and *Kismet* (1955). He is fresh from major success in the *Dallas* TV series and has been acting as well as singing a great deal during the past decade.

Yet another reunion. Back in 1950-51, **Shorty Rogers** and **Bud Shank** (these Americans rarely keep their real names, since Shorty is officially Milton M., and Bud Clifford Everett) were some of the *enfants terribles* of possibly the greatest of all bands led by Stan Kenton, during his "Innovations" period. Rogers has been back here

in recent years with the National Youth Jazz Orchestra, but to find them reunited in a small group setting is exciting. They are at Ronnie Scott's club (439 0747) from April 23 for a week.

I suppose Shorty Rogers, who went on to lead a band known as Shorty Rogers and His Giants, could be regarded as a founding father of the West Coast school of jazz. Shank is equally intriguing. Early on he studied composing and arranging with Rogers and, apart from being heard in many films (*The Sandpiper*, *Summer of '42*, *The Thomas Crown Affair*) he founded the LA4 with the great Ray Brown, Shelly Manne and Laurindo Almeida.

Other highlights at Ronnie Scott's are the seminal **Art Blakey and The Jazz Messengers** who appear for two weeks from March 26 and then two weeks of the great Latin-jazz, or salsa if you prefer, orchestra led by **Machito**.

An interesting jazz musician who plays for a week at Pizza on the Park (235 5550; April 2-7) is **Roger Kellaway**. His musical career is remarkable. Early on he played piano in every jazz category from Dixieland to modern. Then he had a period with the *avant-garde* Don Ellis. Following that he was doing things as various as composing for a cello quartet, plus special compositions for the Cincinnati Symphony, music for a ballet commissioned by George Balanchine and the New York Ballet (1971) and then, in 1975, writing arrangements for the great jazz-plays-Charlie Parker band, Supersax.

**Tony Coe** is not only one of the best British tenor saxophonists but also one of the greatest in the world. He plays with quartet or trio for four dates this month at Pizza Express in Dean Street (439 8722; April 12-14, 25).

In mainstream rock and pop, the star performer is probably **Dionne Warwick**, who is popping round the country and takes in the Dominion, Tottenham Court Road, on April 21 and 22, plus the Fairfield Halls, Croydon on April 23. At this latter venue—a useful place to hear some acts which don't play central London—you can hear the fine young violinist, **Nigel Kennedy** (April 2 and 28) plus **Dr Hook** in concert on April 9.

It is always amazing to find a rock group which has survived for 17 years. There are not too many of them, and they have to be good. The art-rock band, **Barclay James Harvest**, falls into this category and the music, akin to Pink Floyd or Genesis, has always seemed to me to deserve far more acclaim than it has gained. They have a faithful cult following and I anticipate a full house for them on April 21 at the threatened Odeon Hammersmith (748 4081). One battle to keep this essential pop music venue open has been won—but I don't doubt there will be more. I don't like half the bands who play there, but I would fight to the death to maintain one of the few pop venues remaining in London.

Apr 20, 5pm. **London Choral Society, English Chamber Orchestra**, conductor Glover; Yvonne Kenny, soprano; Linda Finnie, contralto; Anthony Rolfe-Johnson, tenor; Stephen Roberts, bass. Handel, Messiah. *FH*.

Apr 24, 6pm. **Yeoh Ean Mei**, piano. Schumann, *Nachtstücke* Op 23; Stravinsky, Piano Rag; Knussen, Ophelia Rag; Scriabin, Sonata No 6; Schubert, Sonata in A minor D537. *PR*.

Apr 25, 7.30pm. **London Mozart Players**, conductor Blech; Tomotada Soh, violin; Ifor James, horn. Haydn, Symphony No 96 (Miracle); Schumann, Violin Concerto; Weber, Concertino for horn & orchestra; Dvořák, Czech suite. *FH*. ➔

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Zagrosek; Teresa Cahill, soprano; Linda Hirst, mezzo-soprano; John Harle, saxophone; John Constable, piano. Stockhausen, Kontra-punkte; Dallapiccola, Sex carmina alcaei, Commiato; Muldowney, Saxophone Concerto; Berio, Circles. *EH*. (John Harle & Dominic Muldowney discuss Muldowney's Saxophone Concerto. 6.15pm. *FH* Waterloo Room. £1.)

Apr 18, 7.30pm. **Royal Philharmonic Society, BBC Symphony Orchestra**, conductor Pritchard; Brigitte Fassbaender, mezzo-soprano. Delius, Paris, Song of a Great City, Summer Night on the River; Mahler, Lieder eines fahrenden Gesellen; Strauss, An Alpine Symphony. *FH*.



## BRIEFING

CLASSICAL MUSIC  
CONTINUED

Apr 26, 7.45pm. **English Chamber Orchestra**; George Malcolm, conductor & harpsichord; José-Luis Garcia, violin; William Bennett, flute. Bach, Brandenburg Concertos Nos 1 & 5, Trio Sonata from *The Musical Offering*, Suite No 3. *EH*.

Apr 27, 7.30pm. **London Philharmonic Orchestra**, conductor Wordsworth; Peter Katin, piano. Weber-Berlioz, *Invitation to the Dance*; Falla, *Ritual Fire Dance*; Debussy, *L'après-midi d'un faune*; Franck, *Symphonic Variations* for piano & orchestra; Tchaikovsky, *The Nutcracker Act II*. *FH*.

Apr 30, 7.30pm. **English Chamber Orchestra**, conductor Kuhn; Kiri Te Kanawa, soprano. Ravel, *Le tombeau de Couperin*; Berlioz, *Les nuits d'été*; Canteloube, *Chants d'Auvergne*; Schubert, *Symphony No 3*. *FH*.

## WIGMORE HALL

Wigmore St, W1 (935 2141)

Apr 1, 11.30am. **Richard Markham & David Nettle**, piano duet. Schubert, Schumann/Bizet, Satie, Debussy, Chabrier. (Free coffee, apéritif or squash in the foyer after the performance.)

Apr 1, 7.30pm. **Peter Wallfisch**, piano. Beethoven, Sonata Op 28 (Pastoral), Sonata Op 111; Brahms, Variations on a theme by Handel; Leighton, Variations Op 30.

Apr 4, 7.30pm. **David Bean**, piano. Bach, Schubert, Liszt, Busoni, Chopin.

Apr 5, 7.30pm. **Robert Cohen**, cello; **Geoffrey Parsons**, piano. Locatelli, Sonata in D; Prokofiev, Sonata Op 119; Debussy, Sonata in D minor (1915); Bloch, Kol Nidrei; Popper, Hungarian Rhapsody, Serenade, Polonaise de concert.

Apr 7, 7.30pm. **Koenig Ensemble**, director Latham-Koenig. Poulenc & Satie; film *Satie* by René Clair.

Apr 8, 11.30am. **Robert Harre-Jones, Simon Gay**, altos; **Robert Chilcott, Andrew Murgatroyd**, tenors; **Stephen Charlesworth**, baritone; **Simon Birchall**, bass. Saint-Saëns, Patterson, Kern, Ellington, songs; madrigals from France & England.

Apr 10, 7.30pm. **Mari Anne Häggander**, soprano; **Ralf Gothoni**, piano. Sallinen, Four Songs about Dreaming; Grieg, Stenhammar, R. Strauss, songs.

Apr 14, 7.30pm. **Brodsky String Quartet**. Bartók, Quartet No 5; Beethoven, Quartet No 15.

Apr 15, 11.30am. **Belgrade Strings**, conductor Pavlović; Srdjan Grujić, violin. Purcell, Chaconne in G minor; Bach, Violin Concerto in D minor BWV1052; Kulenović, Raskovnik; Elgar, Serenade in E minor; Shostakovich, Chamber Symphony.

Apr 15, 7.30pm. **Linda Nicholson**, fortepiano. Dussek, Sonata No 5; Beethoven, Six Variations Op 34, Sonata in F minor Op 2 No 1; Mozart, Sonata in D K576, Fantasia & Fugue K383a.

Apr 17, 7.30pm. **Kjell Baekkelund**, piano; **Clare Southworth**, flute; **Rosemary Sanderson**, viola. Grieg, 19 Norwegian Folk Tunes; Kvandal, Three Phantasies in the style of a Norwegian folk tune; Ives, Sonata No 2.

Apr 21, 7.30pm. **Michel Béroff**, piano. Schumann, Waldscenen; Beethoven, Sonata in A flat Op 110; Ravel, Valses nobles et sentimentales; Debussy, Images Books I & II.

Apr 22, 11.30am. **Sarah Walker**, mezzo-soprano; **Roger Vignoles**, piano. Schubert, Mozart, Brahms, Fauré, Bizet, Duparc, Grieg, Sibelius, Ives, Mallory, Dankworth, Gershwin, Duke, songs of love.

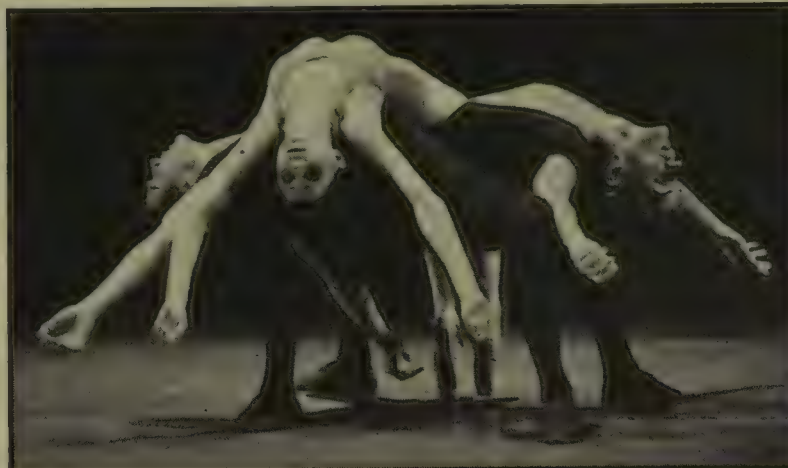
Apr 25, 7.30pm. **Capricorn**. Mozart, Horn Quintet in E flat K407; Levinas, new work; Ravel, Introduction & Allegro for harp, flute, clarinet & strings; Schubert, Piano Quintet (The Trout).

Apr 26, 7.30pm. **Janet Baker**, mezzo-soprano; **Geoffrey Parsons**, piano. Haydn, Mozart, Mahler, Finzi, Fauré, songs.

Apr 28, 7.30pm. **Amphion String Quartet**, Yitkin Seow, piano. Mozart, Quartet in D K575; Chopin, Fantaisie in F minor Op 49; Fauré, Piano Quintet No 2.

Apr 29, 11.30am. **Craig Sheppard**, piano. Bach, Prelude & Fugue in C; Chopin, 12 Grandes Etudes Op 10, 12 Etudes Op 25.

## BRIEFING

BALLET  
URSULA ROBERTSHAW

Jiří Kylián's *Return to the Strange Land*: first performance by Royal Ballet, April 11.

THE MONTH'S ATTRACTIONS begin at Rosebery Avenue when Sadler's Wells Royal Ballet's season, from April 3 to 14, opens with the company's first performance of *Petrushka*—Dubreuil, Bintley and Lustig sharing the title role. There are two premières: a new ballet by Jennifer Jackson, as yet untitled, and *Metamorphosis* by Bintley, opening on April 10. The music is a specially commissioned score by Peter McGowan and the work is based on Kafka's novel telling of the transformation of a man into a giant insect and of the effects this has on his family. Rehearsals of the ballet feature in a programme about David Bintley in London Weekend Television's *South Bank Show*, to be seen early in May. Ashton's delightful *Les Rendezvous*, not seen for nearly three years, also makes a welcome return during the season.

□ At the Royal Opera House Derek Deane's first work for the Royal Ballet has its world première on April 11. It is a one-act abstract work danced to Suk's Serenade for Strings and is as yet untitled. Sibley, Wall, Collier and Jolley are among the cast. On the same night, as part of a triple bill that also includes *Agon*, is RB's first performance of Jiří Kylián's *Return to the Strange Land*, made for the Stuttgart Ballet in 1975 and danced to piano music by Janáček.

## ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

**Triple bill:** *Rhapsody*, an Ashton dazzler with Rachmaninov's score underlining the extrovert virtuosity of the dancers; *Enigma Variations*, Elgar's friends—and a crucial passage of his life—pictured in dance by Ashton; *Les Noces*, Nijinska's classic evocation of a peasant wedding. Apr 4, 18 (Prom performance).

**Romeo & Juliet.** MacMillan & Prokofiev translate Shakespeare into dance—the best of the three versions currently to be seen in Britain. Apr 7, 2pm & 7.30pm, 21 (Prom performance), 23, 25.

**Triple bill:** *Agon*, one of the purest Balanchine/Stravinsky creations; *Return to the Strange Land* (see introduction); new ballet by Derek Deane (see introduction). Apr 11, 12, 21 1.30pm (Prom performance).

**Triple bill:** *La Bayadère*, Petipa's classic with the famous entry of 32 Shades down a ramp in *arabesques penchées*; *Midsummer*, Alston's setting of Tippet's shimmering score; *Elite Syncopations*, MacMillan & Scott Joplin having fun. Apr 26, 28.

**SADLER'S WELLS ROYAL BALLET**  
Sadler's Wells Theatre, Rosebery Ave, EC1 (778 8916/20, cc).

*Les Rendezvous*, *Petrushka*, *The Winter Play*, *Raymonda Act III*, *Paquita*, *Pineapple Poll*, *Les Sylphides*, *Metamorphosis* (see introduction), *Giselle*, new Jackson ballet (see introduction). Apr 3-14.

## Review

The latest MacMillan *pièce noire* at Covent Garden, *Different Drummer*, derives its title from a Thoreau quotation which refers to the outsider who hears a "different music" from his companions, to which he alone must march. Its plot is based on Büchner's play about the soldier Woyzeck who is persecuted and humiliated by his captain and

an army doctor and driven to murdering his unfaithful lover, Marie, and finally to suicide. The mood, clearly, is not gay.

The music is Webern's *Passacaglia* and Schönberg's *Verklärte Nacht*: the seams show, and the upbeat ending of the Schönberg has obliged MacMillan to invent a kind of apotheosis for Woyzeck and Marie, a romantic nonsense completely at odds with the expressionist ballet preceding it.

This lack of coherence appears elsewhere in the work. Captain and Doctor are caricatures, almost comic figures without any essential menace. Woyzeck drowns himself in a bath with a lid—again to almost comic effect. The Drum Major, with whom Marie is unfaithful, is given a baton-twirling sequence, intended perhaps to parallel Sergeant Troy's Bathsheba-dazzling sword play in *Far From the Madding Crowd*; but his baton is not only overlong, but flabby and unmanageable. Again bathos ensues.

Some lack of communication, to put it at its least, between choreographer and his designer resulted in the set being scrapped at the last minute, with some of the costumes, a disturbing state of affairs for an organization that should be watching pennies closely, and one that left the ballet visually unfinished and unsatisfying.

Though Wayne Eagling as Woyzeck battled valiantly with the agonized contortions of much of the choreography given him, and Alessandra Ferri brought her own light grace to the childish but sensual Marie, regrettably this cannot be counted as one of MacMillan's successes.



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# BRIEFING

## OPERA

MARGARET DAVIES

VERDI'S *Sicilian Vespers* is being staged for the first time by English National Opera on April 19. Commissioned to mark the Paris Great Exhibition of 1855, the opera concerns the French occupation of Sicily during the 13th century and the interaction of personal and political dramas, a device which the composer was to develop more strongly in *Simon Boccanegra* and *Don Carlos*. The title derives from the ringing of the vesper bell at the wedding of Arrigo and Elena, which is the signal for the Sicilian patriots, led by the fanatical Procida, to rise up and slaughter their French oppressors. The production, by John Dexter, is borrowed from the Paris Opéra, with sets by Josef Svoboda.

There is a burst of activity out of town this month. Scottish Opera's new *Turandot* opens in Glasgow; and spring touring by Welsh National Opera with new productions of *The Valkyrie* and *The Merry Widow*, Kent Opera with a new *Seraglio*, and Opera North with a new *Orpheus* and *Eurydice* provide opera in 10 towns outside London.

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

**War & Peace**, conductor Lockhart, with Eilene Hannan as Natasha, Russell Smythe as Prince Andrei, Kenneth Woollam as Pierre, Norman Bailey as Kutuzov. Mar 31, Apr 4, 6, 14, 18.  
**Der Rosenkavalier**, conductor Pleyer, with Josephine Barstow as the Marschallin, Sally Burgess as Octavian, Anne Dawson as Sophie, Dennis Wicks as Ochs. Apr 7, 11, 13, 17, 21, 27.



*The Sicilian Vespers*: design by Svoboda.

**The Sicilian Vespers**, conductor Elder, with Rosalind Plowright as Elena, Kenneth Collins as Arrigo, Neil Howlett as Guy de Montfort, Richard Van Allan as Procida. Apr 19, 25, 28.

### ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).

**I Capuleti e i Montecchi**, conductor Muti, with Edita Gruberova as Giulietta, Agnes Baltsa as Romeo, Dano Raffanti/Gaetano Scano (Apr 16) as Tebaldo, Gwynne Howell as Capellio, John Tomlinson as Lorenzo. Apr 2, 5, 10, 13, 16.

**Rigoletto**, conductor Downes, with Sherrill Milnes as Rigoletto, Dennis O'Neill as the Duke of Mantua, Alida Ferrarini as Gilda. Apr 3, 6, 9, 14, 17.

**Così fan tutte**, conductor Eschenbach, with Elizabeth Connell as Fiordiligi, Ann Murray as Dora-bella, Francisco Araiza as Ferrando, Benjamin Luxon as Guglielmo. Apr 19, 24, 27, 30.

### Out of town

#### KENT OPERA

**The Seraglio**, Falstaff, Robinson Crusoe.

King's Theatre, Southsea (0705 828282). Mar 27-31. Theatre Royal, Plymouth (0752 669595, cc 0752 267222). Apr 3-7. Theatre Royal, Brighton (0273 28488, cc). Apr 10-14.

**Robinson Crusoe**, *The Seraglio*.

Assembly Hall, Tunbridge Wells (0892 30613). Apr 18, 19, 21.

#### OPERA NORTH

**The Bartered Bride**, *Tosca*, *Orpheus* & *Eurydice*. Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Mar 27-31. Theatre Royal, Nott-

ingham (0602 42328, cc). Apr 3-7. New Theatre, Hull (0482 20463, cc). Apr 10-14. Theatre Royal, Norwich (0603 28205, cc). Apr 17-19, 21.

#### SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

**L'Egisto**. Apr 3, 5, 7.

**Turandot**. Apr 18, 21, 24, 26, 28.

#### WELSH NATIONAL OPERA

**The Merry Widow**, *The Valkyrie*, *Jenufa*.

Hippodrome, Bristol (0272 299444, cc 0272 213362). Mar 27-31. Gaumont, Southampton (0703 29771, cc). Apr 10-14.

Also *The Magic Flute*.

Hippodrome, Birmingham (021-622 7486, cc). Apr 3-7.

### Reviews

Fascinating though it was to see Giordano's **Andrea Chénier**, back at Covent Garden after more than 50 years, there proved to be more to admire in the performance than in the work itself. Set in Revolutionary France, Illica's libretto—a full-blooded, romantic melodrama—might have inspired Puccini; Giordano achieved a well-crafted score with some fine arias but little emotional appeal. It was lucidly produced by Michael Hampe in sets borrowed from Cologne Opera & conducted with loving care by Richard Armstrong. If José Carreras was less moving as Giordano's poet hero than he had been as Puccini's it was no reflection on the lyricism or ardour of his singing. After a tense first act Rosalind Plowright brought vibrant intensity to Maddalena & Bernd Weikl impressed as Gérard. But the piece remains a curiosity.

There is little risk of Wagner's **Master-singers** ever slipping into the doldrums. With the old ENO production still held in fond memory, along comes a new one to force us to take a fresh look at this many-layered work. Elijah Moshinsky's treatment resembled the cleaning of an Old Master: by removing the protective varnish he revealed the sharp outlines of what Timothy O'Brien interpreted as a somewhat grey & bleak world, which could nevertheless be illuminated by its inhabitants. Gwynne Howell sang Hans Sachs's solos in roundly beautiful tones & portrayed the cobbler poet as a man of sensitivity & humility, moved to tears by his loss of Eva, responsive to Walther's unconventional trial song, almost too self-effacing; but it is an interpretation that will grow. Alan Opie's Beckmesser was finely drawn; Kenneth Woollam was a competent but lugubrious & unconvincing Walther, Graham Clark a busy, bouncy David. Janice Cairns's Eva was vividly sung and portrayed, & Jean Rigby made an engaging Magdalene. Mark Elder kept the pace of the music brisk but too often allowed the orchestra to engulf the voices.

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## BRIEFING

## MUSEUMS

KENNETH HUDSON

HAMPSTEAD MUSEUM pays tribute this month to the famous Du Maurier family, who lived in the area for three generations. George, of *Punch* and *Trilby* fame, was born 150 years ago. His son, Sir Gerald, the actor-manager and Peter Pan's original Captain Hook, died in the 1930s and Sir Gerald's daughter, Dame Daphne, the popular novelist, was brought up in one of Hampstead's stately homes, Cannon Hall.

□ The Imperial War Museum opens its exhibition, Freikorps, about the paramilitary force which was the precursor of Hitler's Storm Troopers. From April 12 the origins and development of the Freikorps are explored by means of contemporary posters, photographs and magazines.

□ Outside London, the biggest museum event is the Yorkshire Museum's New Look at the Dinosaurs. The dinosaurs were one of the most successful life-forms our planet has ever seen. They ruled the earth for more than 140 million years, 15 times longer than man and his ancestors have existed. This is the first time a major exhibition about dinosaurs has been mounted in Britain. It seems certain to prove popular.

## MUSEUM GUIDE

### BOILERHOUSE PROJECT

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Hand tools.** A wide-ranging look at what a tool & the human hand can do together. The tools are both familiar & innovative, arranged according to the tasks they perform—holding, cutting, marking, turning, fixing & extracting. They range from pens to steering wheels. Until June 14.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 20. **Treasures from Korea—art through 5,000 years**, is the principal London event arranged to mark the centenary of Anglo-Korean diplomatic relations. The exhibits, valued at more than £23 million, range from intricately worked gold objects to a large cast-iron Buddha. Until May 13. £1, OAPs, students, unemployed & children 50p. **Buddhist Art of Central Asia:** paintings & textiles from the Stein collection. Until Apr 8. The first four of the seven **Wolfson galleries**, which are eventually to display most of the Museum's immense collection of Greek & Roman sculpture, are now open & are proving popular.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. Closed Apr 20. **Timo Lehtonen.** Recent works, including monotype pieces & small reliefs from lino prints. Apr 5-29. The Institute is continuing its policy of rejuvenating & bringing up to date its permanent exhibits, each of which deals with a particular country in the Commonwealth. The Channel Islands section has recently been attractively overhauled by Robert Reed, who was responsible for the new Guernsey Museum at St Peter Port.

### GEFFRYE MUSEUM

Kingsland Rd, E2 (739 9893). Tues-Sat 10am-5pm, Sun 2-5pm. Open Apr 22. **Burmantofts Pottery 1880-1904.** Burmantofts gravitated from sanitary ware to the mass production of the more decorative kinds of Victorian pottery shown here, ranging from dazzlingly glazed grotesque animals to tiles for the Prudential, the National Liberal Club & the Michelin Tyre Co. Until May 20.

### HAMPSTEAD MUSEUM

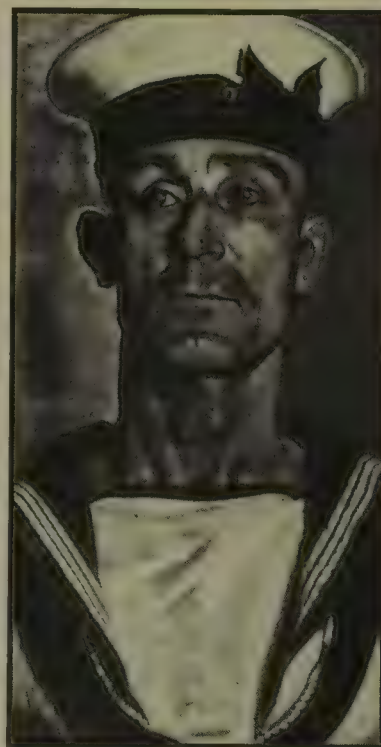
Burgh House, New End Square, NW3 (431 0144). Wed-Sun noon-5pm. Check Easter opening times. **The Du Mauriers: a Hampstead family** (see introduction). Mar 31-May 27.

### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Folk Art of Montenegro.** Weapons, handicrafts & photographs from the south of Yugoslavia, with a characteristic room interior from the mountainous part of the region. Until May 10.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 20. **Anglo-Saxons in France 1916-18**, engravings & woodcuts by Jean-Emile Laboureur. Until Apr 8. **The War Artists**, items from the Museum's large collection of First World War art. Until June 17. **Freikorps:** posters of a German military phenomenon, 1918-23 (see introduction). Apr 12-Sept 30. **Bomber**, photographs illustrating the role & development



*Stoker A. Martin of HMS Exeter 1940 by Eric Kennington: The War at Sea 1939-45 at the National Maritime Museum.*

of strategic bombing in the 20th century will be at the Museum throughout 1984.

### INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. **William Morris.** A celebration of the 150th anniversary of the birth of William Morris. His ideas are brought to life by means of photographs, computers & videos, with a medieval Palace of Art, a computer tour of his home the Red House, & a boat trip up the Thames in the year 2136 with a commentary by Morris himself. Until Apr 29. Day pass 50p, children under 14 free.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Billingsgate**, photographs of London's former fish market. Until Apr 29. **Paintings, Politics & Porter: Samuel Whitbread II & British Art.** The exhibition, arranged by Whitbread's, illustrates the public & private life of one of the leading figures of late Georgian London, who was a great patron of the arts as well as an energetic Member of Parliament & a successful brewer. Until Apr 29.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. Closed Apr 20. **Pattern of Islands: Micronesia yesterday & today** & the other semi-permanent exhibitions continue. Starting on Apr 8 is an exhibition on the work of the

Polish anthropologist, **Bronislaw Malinowski**, especially his investigations in the Trobriand Islands.

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Apr 20. **The War at Sea 1939-45.** How action at sea, POW camps, life on board & portraits of admirals appeared to 26 British artists, official & unofficial, during the Second World War. Until June 10. **Lloyd's List 250.** To celebrate the 250th anniversary of the first publication of Lloyd's List. Visitors enter the exhibition through a reconstruction of Mr Lloyd's coffee shop. Apr 11-Sept 30.

Admission charges & Mon opening from Apr 2: main building & Old Royal Observatory £1 each. OAPs, students, unemployed, disabled & children 50p; combined ticket £1.50 & 75p. Residents of Greenwich, Lewisham & Tower Hamlets can get passes valid for a year for 40p & 20p.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 20. **Light Dimensions.** The Museum's popular exhibition on the new art-science hybrid, holography, has been extended until Apr 29. £1.75, OAPs, students & children over seven £1. Children under seven free.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Bill Brandt's Literary Britain.** Photographic landscapes by Brandt, who died in Dec, 1983, for an early (1951) book. Until May 20. **Patricia Meyerowitz: a retrospective.** Precision-made industrial & electronic parts in gold & silver & turned into jewelry. Until Apr 26. **20th-century Watercolours.** Until May 20. **Chinese Export Watercolours.** The images of "far Cathay" sold to Westerners in the 19th century. Until May 27. **Korean Embroideries.** 18th- & 19th-century folding screens & wrapping cloths, with silk embroidery & bold colours from the Museum of Korean Embroidery in Seoul. Until Apr 15. **Wallpaper, Four Centuries of Design.** Until Apr 29.

### Out of town

#### CORINIUM MUSEUM

Park St, Cirencester, Glos (0285 6511). Mon-Sat 10am-6pm, Sun 2-6pm. **Gods & Goddesses of the Roman Cotswolds.** Roman gods, Christianity & the Eastern mystery cults, domestic worship—the Corinium Museum has them all represented in its collections & for the first time tells the full story of Roman religion in this part of the Empire. Until Sept 30. 40p, OAPs & students 25p, children 15p.

#### DORSET COUNTY MUSEUM

High West St, Dorchester, Dorset (0305 62735). Mon-Fri 10am-5pm, Sat 10am-1pm, 2-5pm. Closed Apr 20. The new Archaeology Gallery is now open. Dorset is rich in archaeology & all the leading names in British archaeology have worked there, including Sir Mortimer Wheeler, at Maiden Castle. The gallery presents sites, rather than bits & pieces, discovered by excavations. 50p, children five-16 25p.

#### IRONBRIDGE GORGE MUSEUM

Ironbridge, Telford, Salop (095 2453522). Daily 10am-5pm. **The Art of the Bridge**—feats of engineering seen through the eye of the artist. All the items in the exhibition come from the great Elton Collection of pictures relating to the Industrial Revolution. Until May 14.

#### LINCOLN CITY & COUNTY MUSEUM

Broadgate, Lincoln (0522 30401). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Lincoln Comes of Age** celebrates 21 centuries of the life of the city allowing visitors to stroll past a Viking market stall to a Victorian drawing room, via the medieval wool trade & the Civil War. It is the focal point of a full programme of events being held throughout the county. Apr 14-Sept 30. £1.20, children 50p.

#### WOODSPRING MUSEUM

Burlington St, Weston-Super-Mare, Avon (0934 21028). Mon-Sat 10am-1pm, 2-5pm. Closed Apr 20. **The Order of St John.** Its history over 1,000 years, from the Crusaders to the work of the St John Ambulance Brigade today. Apr 13-May 12.

#### YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 2-5pm. **A New Look at the Dinosaurs.** Their biology, history & popular image, based on a major loan of research material from the Natural History Museum. See introduction. Apr 4-Oct 28. £1, OAPs & children 50p.



# LONDON MISCELLANY

## MIRANDA MADGE



OSTERLEY PARK HOUSE, above, is only a short Underground ride from the centre of London, yet once there you can imagine yourself in the country. Set in pleasant parkland, it is an Elizabethan mansion which Robert Adam remodelled in neo-Classical style for the banker Robert Child between 1761 and 1780. The highlight of the sophisticated interior decoration is a great green and gold bed designed in the form of a classical temple with eight columns supporting a garlanded canopy. On April 28 the City of London Sinfonia led by Richard Hickox are there playing music by Handel, Bach, Purcell and Vivaldi. There is supper before the concert and a chance to explore the house during the interval. Details of concert and house opening hours below.

□ The National Trust annual gathering at the Barbican is repeated three times this year to satisfy the demand for seats—matinée and evening performances on April 30 and matinée only on May 1. The programme includes an address by John Julius Norwich, a portrait in words and photographs of the Wessex region by Fay Godwin and Carola Stuart, and talks about the rare breeds farm at Wimpole, looking after a country house and trees in the landscape. Booking opens on March 30, tickets £4.50, £3.50 or £2.50 from the Box Office, Barbican, EC2 (628 8795).

### EVENTS

Apr 1, 11am-5pm. **6th London Photograph Fair.** Piles of old albums, daguerreotypes, topographical views, faded portraits, books & contemporary prints to search through. The Photographers' Gallery, 5 & 8 Gt Newport St, WC2. 50p.  
Apr 2-8, 7.30pm. **Symphony on Ice.** Devised by John Curry as an entertainment in which the skating itself is of prime importance. He is joined by skaters Jojo Starbuck, David Santee, Janet Lynn & Katherine Healy. Music is provided by the RPO & the programme includes pieces choreographed by Laura Dean & by Peter Martins, ballet master of the New York City Ballet. Albert Hall, Kensington Gore, SW7 (589 8212). £4.50-£9.80.  
Apr 8, 15.22, 7.30pm. **Poetry & prose at Kenwood.** Apr 8, Coleridge & *The Ancient Mariner*. Marius Goring; Apr 15, *The Poet's Landscape*. Gwen Watford, James Cairncross & John Westbrook; Apr 22, *Virginia Woolf*, Michael Holroyd & Ruth Rosen. Kenwood House, Hampstead Lane, NW3. Tickets £3 or £2.50 from the GLC Information Office, County Hall, SE1 (633 1707).  
Apr 9-27, noon. **Dylan Thomas—Scriptwriter.** A programme of three short films scripted by Thomas after he joined Strand Films in 1940. Imperial War Museum, Lambeth Rd, SE1 (735 8922). Screenings Apr 9-13, 16-19, 24-27.  
Apr 10-12, 3-6.30pm. **London Book Fair.** An opportunity for the public to catch a glimpse of the book trade. About 2,500 books are displayed, some of which will not be in the shops until the autumn. Side shows include cookery demonstrations, Hugh Johnson's wine tastings, explanations of how to play power games on your computer & poetry readings. Barbican Exhibition Halls A & B. Golden Lane, EC2. £2.  
Apr 11, 6.30pm. **Animal, Vegetable or can it be Mineral?** John Drummond, Sir David Hunt, Sue MacGregor & John Julius Norwich try to guess the identity of unusual objects dredged from the collections of various museums. Lord Gibson,

National Trust chairman, in the chair. Royal Geographical Society, Kensington Gore, SW7. Tickets £5, £9 double including wine, from Miss Maunsell, 6 Collingham Gdns, SW5. Cheques payable to the Kensington & Chelsea National Trust Association, please enclose sae.  
Apr 17, 18. **Spring flower show**, with special displays of camellias, daffodils, alpine plants & bonsai trees. Royal Horticultural Society Halls, Vincent Sq, SW1 (834 4333). Apr 17, 11.30am-7pm, 90p; Apr 18, 10am-5pm, 70p.  
Apr 21, 8pm. **Concert at Fenton House.** This National Trust, late-17th-century property houses a collection of early keyboard instruments. Utako Ikeda, baroque flute, & Paul Nicholson, harpsichord, play Bach & Telemann. Fenton House, Hampstead Grove, Hampstead, NW3. Tickets £3 available in advance from Philippa Hannay, 37 Downshire Hill, NW3 (435 0868) or from Fenton House (435 3471). Please make cheques payable to The Fenton House Fund & enclose sae.  
Apr 22, 3pm. **Easter Parade.** Old ambulances, stilt-walkers, clowns, veteran cycles, floats, horses & carriages process round Battersea Park, SW11.  
Apr 22-Oct. **Chelsea Physic Garden** re-opens for the summer. This botanic garden was founded in 1673 by the Society of Apothecaries. Among rarities to be seen there are a Chinese Willow Pattern Tree, a collection of South American plants & various medicinal, culinary & dye plants. 66 Royal Hospital Rd, SW3 (use entrance in Swan Walk). Open Sun, Wed & bank holiday Mon 2-5pm; also May 22-25 (Chelsea Flower Show week) noon-5pm. £1, students & children 50p.  
Apr 27, 5.45pm. **Frank Barrie as Macready!** An entertainment based on the diaries of William Charles Macready, the renowned 19th-century actor & theatrical innovator. Olivier, National Theatre, South Bank, SE1 (928 2252). £1.50.  
Apr 28, 6.30pm. **Osterley Park concert** (see introduction), tickets £12.50 from Mrs Pearson, 21

Creffield Rd, Ealing, W5. Make cheques out to ENTA & enclose sae. Osterley House open Apr-Sept 2-6pm, Oct-Mar noon-4pm, closed Mon except bank holidays. £1.50, OAPs, students, unemployed & children 75p.

Apr 29, 11am-5pm. **Spring gardens fair.** Museum of Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1.

### LECTURES

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Apr 3, 10, 1.15pm. **Lectures by Youngsook Pak in connexion with the exhibition of treasures from Korea:** Apr 3, Korean metalwork & ceramics during the Koryo dynasty; Apr 10, Korean landscapes in painting during the Choson dynasty.

Apr 6, 13, 1.15pm. Apr 6, *The development of the Buddha image in India*; Apr 13, *The development of Hindu iconography*; Patricia Buhree.

**Films at 3.30pm:** Apr 3-5, *Pagodas of Korea, The Bong-San masked dance drama of Korea*; Apr 10-13, *Korean architecture, The recovery of ceramics from the sea off the Korean coast*; Apr 17-19, *Shamanism in Korea, The Korean Farmers' Dance*; Apr 24-27, *Korean genre painting, Buddhist bells of Korea, Traditional Korean food*.

#### MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224).

Apr 10-13, 20.27, 1.30 & 3pm. **Films in connexion with the exhibition on the Trobriand Islands** (see p98): Apr 10-13, *Kama Wosi—music in the Trobriand Islands*; Apr 20, *The Trobriand islanders*; Apr 27, *Trobriand cricket*.

#### NATIONAL SOUND ARCHIVE

29 Exhibition Rd, SW7 (589 6603).

Apr 10, 7.30pm. **Functional analysis: a wordless method of musical analysis**, Hans Keller. Send sae for free advance tickets.

#### PURCELL ROOM

South Bank, SE1 (928 3191).

Apr 9, 16, 30. **The World of the Norman Conquest**, in connexion with 1066 at the Hayward Gallery (see p100): Apr 9, 6pm, *Romanesque Canterbury—buildings & architecture*, Tim Tatton Brown; Apr 16, 6pm, *The Bayeux Tapestry*, Prof C. R. Dodwell; Apr 30, 6pm, *The Battle of Hastings—arms & armour*, Ian Peirce. Tickets £1.  
**ROYAL SOCIETY OF ARTS**  
John Adam St, WC2 (839 2366).

Apr 4, 6pm. **The conservationist as politician**, Simon Jenkins.

Apr 11, 6pm. **The astronomer's universe**, Prof F. Graham Smith.  
Apr 18, 6pm. **Progress in Britain's seaports—aspect of change in labour relations**, J. K. Stuart. Free tickets from the Assistant Secretary.

#### TATE GALLERY

Millbank, SW1 (821 1313).

Apr 1, 3pm. **Seeing the joke in paint**, Laurence Bradbury.

Apr 4-26, 6.30pm. **Evening lectures in connexion with the Pre-Raphaelite exhibition:** Apr 4, *The Pre-Raphaelites & painters before Raphael*, Robyn Cooper; Apr 5, 12, 19, 26. **Introduction to the Pre-Raphaelites**, Laurence Bradbury; Apr 11, *The Magdalen in modern times—the mythology of the fallen woman in Pre-Raphaelite painting*, Lynn Nead; Apr 18, *Sentiment, morality & the scientific method—Pre-Raphaelitism & the Victorian ideal*, Mary Cowling; Apr 25, *"Slosh"—caricature & the Pre-Raphaelites*, Lionel Lambourne.

Apr 12, 1pm. **American artists & the Orient**, David Clarke.

Apr 27, 1pm. **Rossetti—painter & poet** (slides & readings), Gill Cohen & Cecily Lowenthal.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Apr 1, 8.15, 29, 3.30pm. **English country houses:** Apr 1, *Boughton House* in Northamptonshire, Sarah Bowles; Apr 8, *Chicheley Hall* in Buckinghamshire, Sarah Bowles; Apr 15, *Dyrham Park* in Avon, Ronald Parkinson; Apr 29, *Uppark* in West Sussex, Sarah Bowles.

Apr 3, 10, 17, 24, 1.15pm. **The Pre-Raphaelites & the decorative arts:** Apr 3, *Rossetti's jewelry*, Shirley Bury; Apr 10, *"Better to lose whole armies of Europeans than harm one blue pot"—the blue & white craze*, Jennifer Hawkins Opie; Apr 17, *Tapestries*, Linda Parry; Apr 24, *Burne-Jones the decorative artist*, John Christian.  
Apr 11, 18, 25, 1.15pm. **The Rococo in England:**

Apr 11, *Silver*, Myrtle Ellis; Apr 18, *Furniture*, Elizabeth Murdoch; Apr 25, *Pleasure gardens*, Helen White.

### FOR CHILDREN

Apr 11-29. **Picture Windows.** A 14-page quiz cleverly written to get children to look carefully at a few paintings. Available from the Orange St entrance in versions aimed at three different age groups. Also guided tours for 8- to 14-year-olds. Apr 11-27 (excluding Apr 20 & 23) Mon-Fri at 11.30am. These centre on a theme such as April showers or Easter bonnets. National Gallery, Trafalgar Sq, WC2 (839 3321).

Apr 16-18. **The Character of a Portrait.** Humphrey Ocean lectures on the making of his award-winning portrait *Lord Volvo & his Estate* at 11am each morning (open to the general public). Afternoon practical sessions led by the artist are for 11- to 20-year-olds, admission by ticket only. Write to the Secretaries' Office, National Portrait Gallery, WC2, marking your envelope "Ocean", stating age & the date you wish to attend & enclosing sae.  
Apr 23-May 5. **Puffin Kingdom.** The annual Puffin Club exhibition can be relied on to galvanize children into action. There are competitions, computer games to play, opportunities to meet authors & illustrators, a shop selling every Puffin title in print & a place of refuge for the very small. Chelsea Old Town Hall, King's Rd, SW3. Daily 10.30am-5pm, closed Apr 29. £1, Club members 75p.

Apr 23-May 6. **Puppet Theatre 84.** A dozen productions suitable for children from *The Wind in the Willows* to the Polka & *The Ancient Mariner* on a canal barge to shows from France, Australia, Hungary, Canada & a concert of Mozart's music presented at the Little Angel as a harlequinade, using beautiful 19th-century Bavarian marionettes. Various venues: programme from The Puppet Centre, Battersea Arts Centre, Lavender Hill, SW11.

### SALEROOMS

#### BONHAM'S

Montpelier St, SW7 (584 9161)

Apr 5, 11am. Oil paintings, watercolours & Old Master paintings.

Apr 5, 19, 2pm. European furniture.

Apr 12, 11am. Modern paintings & watercolours; Oriental rugs & carpets.

Apr 27, 11am. Royal Doulton & art pottery; Jewels & objects of vertu.

#### CHRISTIE'S

8 King St, SW1 (839 9060)

Apr 5, 11am. Fine wines & port.

Apr 6, 11am. Old Master pictures including works by Van Dyck, Ruisdael & Brueghel from Belton House.

Apr 17, 18, 11am. Art Nouveau & Art Deco.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Apr 2, 5pm. Paintings & drawings from the studio of the late Dorothy Hepworth (Patricia Preece).

Apr 5, 2pm. Mechanical music.

Apr 10, 10.30am. Tribal art.

Apr 13, 2pm. Dolls; Antiquities.

Apr 17, 2 pm. Costume & embroideries.

Apr 26, 10.30am. Staffordshire ware.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

Apr 2, 2pm. Decorative prints.

Apr 10, 11am. European furniture.

Apr 19, 10am. Firemarks & fire memorabilia.

At Phillips West 2, 10 Salem Rd, W2:

Apr 19, 11am. The Bill Fruin collection of vintage motorcycles.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Apr 3, 2.30pm, Apr 4, 11am. Gothic sculpture & paintings, the collection of Dr P. Hierzenverger.

Apr 4, 11.15am. Old Master paintings, including a 16th-century *Virgin & Child* by Carpaccio estimated at £300,000.

Apr 9, 11am. Tribal art.

Apr 13, 11am & 2.30pm. Decorative arts including a William Morris carpet designed for Stanmore Hall, Middlesex, the last commission Morris received before his death.

Apr 26, 10.30am. Japanese prints, illustrated books, paintings & screens.



## ART

## EDWARD LUCIE-SMITH



*The Temple Pyx (Three sleeping soldiers at the Sepulchre): Romanesque art at the Hayward.*

THE ARTS COUNCIL's English Romanesque Art, 1066-1200, opens on April 5 at the Hayward Gallery. This hugely ambitious show brings together rare objects from many museums. Among the finest is the Bury St Edmunds Cross in ivory, from the Metropolitan Museum, and the V & A's gilt bronze Gloucester Candlestick. The show tries to reconstruct the lost Norman civilization which flourished equally in royal castles and within the walls of opulent religious foundations.

□ The National Gallery is celebrating the 150th anniversary of Degas's birth with a special display devoted to his *Hélène Rouart in her Father's Study*, bought in 1981. The sitter was the daughter of one of the artist's oldest friends—a Parisian industrialist and collector who was himself a part-time painter. The exhibition contains drawings, sketches and pastels which demonstrate how the composition evolved, plus collectors' objects like those which appear in the painting and the actual Millet drawing shown hanging on the wall.

□ It is worth keeping an eye on the changing displays in the Tate's recently arranged Gallery of New Art. This shows off the gallery's acquisitions in the ultra-modern field, padded out with private loans.

□ From April 12 at the Serpentine Gallery, and near it in Kensington Gardens, are 25 sculptures by Anthony Caro in a show to celebrate the artist's 60th birthday. It includes work from the 1970s and 80s of a type which has not been much seen in England. Among the exhibits are sculptures made from giant buoys found in Portsmouth dockyard.

□ There is a retrospective exhibition of work by veteran painter Robert Medley at the Museum of Modern Art, Oxford, from April 1 to May 20. The show pays homage to a man who has been involved in many of the most exciting art movements of his time—he was, for example, a founder member of the Group Theatre which put on plays by Auden and Isherwood in the 1930s. It is only the variety of Medley's work, ranging from figuration to abstraction and back again, which has delayed recognition of his talents.

□ Agnews' open an exhibition of work by Bernard Dunstan RA on April 25. This has an added interest as Dunstan is currently being tipped to succeed Sir Hugh Casson as the Academy's President, but a better reason for visiting it is that he is a fine artist—the direct heir of Sickert.

## GALLERY GUIDE

## AGNEWS'

Albemarle St Gallery, Albemarle St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. **Michael Ayrton, sculpture & paintings.** A chance to reconsider one of the leading representatives of English Neo-Romanticism—a style now rapidly returning to favour. Until Apr 19. **Bernard Dunstan RA** (see introduction). Apr 25-June 1.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. Open Apr 20, 22 noon-6pm. **American Folk Art: Expressions of a New Spirit.** Quilts, samplers, weather-vanes, paintings & other items made by amateurs & local craftsmen in America from the 18th century onwards. This art is avidly collected in the United States, but little known here. It often has a totally unexpected boldness which fully expresses the pioneer spirit. Until Apr 1. £1, OAPs, students, unemployed, disabled & children 50p. Also, **Paintings & sculpture from the permanent collections of the Corporation of London**, including a few of Edward Curtis's photogravures of the North American Indians. **Capital Painting.** Paintings collected by the City of London's business community as decoration for offices, as a reflection of a particular firm's activity, or simply as good investments. Apr 19-June 10. £1 & 50p.

## BURY STREET GALLERY

11 Bury St, SW1 (930 2902). Mon-Fri 10am-5pm. **Danish Painting of the 19th Century.** Landscapes from the "Golden Age" & later Danish interiors. Until Apr 19.

## FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Portraits by David Donaldson**, the Queen's Limner for Scotland, Mar 26-Apr 19.

## HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Closed Apr 20. **English Romanesque Art 1066-**

**1200** (see introduction). Apr 5-July 8. £2, OAPs, students, unemployed, children & everybody all day Mon, Tues & Wed 6-8pm, £1.

## HEINZ GALLERY

21 Portman Sq, W1 (inquiries to RIBA 580 5533). Mon-Fri 11am-5pm, Sat 10am-1pm. **The Language of Michael Graves, Architect.** Until Apr 14.

## CHRISTOPHER HULL GALLERY

670 Fulham Rd, SW6 (736 4120). Tues-Fri 10am-6pm, Sat 10am-4pm. **Paintings by Thelma Hulbert** who was a member of the Euston Road School in company with Coldstream & Pasmore. Mar 22-Apr 19. **John Craxton & Lucian Freud.** Early drawings by both artists from the time they shared a house in the 1940s. As a tease, the gallery is not disclosing which drawing is by which hand. Apr 25-May 19.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 20. **Acquisition in focus: Hélène Rouart in her Father's Study** (see introduction). Apr 11-June 10.

## NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Apr 20. **Karsh of Ottawa.** A retrospective of work by the Canadian photographer, best known for his wartime portraits of Churchill. Until Apr 8. 50p, OAPs, students, unemployed & children 25p. **Paul McCartney: new portrait by Humphrey Ocean.** Until Apr 29. **The Victorian Art World.** Photographs of Victorian painters, sculptors & engravers with their wives, models, mistresses, dealers & patrons. Apr 6-June 24.

## NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. Closed Apr 20. **Sawubona!** Photographs of South Africa & Lesotho by Nancy Durrell McKenna. Apr 2-May 12.

## ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578/499 4695). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Gilbert &**

**George.** Until Apr 19.

## PYMS GALLERY

13 Motcomb St, SW1 (235 3050). Mon-Fri 10am-6pm, Sat 10.30am-1pm. **Charles Oakley.** Three dimensional interpretations of details in accompanying pictures. Mar 27-Apr 19.

## QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Closed Apr 20, open Monday Apr 22. **Kings & Queens.** Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until Sept. £1, OAPs, students & children 40p.

## ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed Apr 20. **The Orientalists: Delacroix to Matisse.** This documents the powerful appeal of the "mysterious East" to 19th-century sensibilities with a wide range of oils & watercolours. Mar 24-May 27. £2, OAPs, students, unemployed, disabled, children & everybody up to 1.45pm on Sunday £1.40.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. Closed Apr 20. **Anthony Caro** (see introduction). Apr 12-May 28.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 20. **The Pre-Raphaelites.** The most complete survey of its kind ever mounted, it includes nearly all the famous Pre-Raphaelites but with an emphasis on the hard-edged style of the 1850s. Sponsored by Pearson. Until May 28. £2, OAPs, students & unemployed £1, children under 12 free. **Cedric Morris.** A memorial of about 100 paintings, many celebrating Morris's beautiful garden & the irises he grew. Mar 28-May 13. **The Kessler Bequest.** 14 important 19th- & 20th-century paintings including works by Dufy, Daumier, Matisse & Renoir received as a gift in 1983. Until Apr 29. **Turner & the Human Figure.** Until July 15.

## Out of town

## MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Robert Medley** (see introduction). **Robert Mapplethorpe,** photographs. Both Apr 1-May 20.

## SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. Closed Apr 19-24. **Alberto Giacometti: the last two decades.** Mar 30-June 10.

## SCOTTISH NATIONAL GALLERY OF MODERN ART

Royal Botanic Garden, Edinburgh (031-332 3754). Mon-Sat 10am-5pm, Sun 2-5pm. **British Art 1900-38.** A last opportunity to visit the gallery in its old home in the Royal Botanic Garden. The show contrasts what was going on north & south of the Border during the first four decades of this century. Until Apr 29.

## THE WINCHESTER GALLERY

Park Avenue, Winchester (inquiries to 0962 760846). Mon-Fri 11am-6pm, Sat, Sun 2-6pm. **Max Ernst: Sculpture for Wearing.** 24 pieces of sculptural jewelry in 24ct gold. Also a complete set of the silver figures made by Ernst, graphics works & illustrated books. Apr 27-May 27.

## CRAFTS

## BRITISH CRAFTS CENTRE

43 Earham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Containers by Bookbinders.** Innovative work by binders including Faith Shannon, David Sellar & Trevor Jones. Apr 6-May 5.

## CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. Closed Apr 20. **Ethel Mairet: a Weaver's Life.** Textiles hand-woven by Mairet often using hand-spun & natural-dyed fibre. Also ephemera, writings & photographs. Apr 4-May 27.



## SPORT

FRANK KEATING

TO ANYONE with straw in his hair or bow legs in his jodhpurs, Badminton means the horsy three-day event held each spring (April 12-15 this year) in the blissful parkland around Badminton House. This year, sadly, its founding father will not be there. In February the Duke of Beaufort, for many years Master of the Queen's Horse, died at the age of 83—the day after following his beloved Beaufort foxhounds. The Duke loved to tell how he “invented” his event after watching the equestrian trials at Sandhurst during the 1948 London Olympic Games with a friend, Colonel Trevor Horn. They had the idea to put on a similar show at the Duke's home in Badminton. Horn took charge. His first “office” was the piano top in the music room. The girl in the village shop typed the forms for the first entries, and the Colonel spent that winter riding over the ploughed fields with a mileometer on his bicycle. Within a year they had established an institution—and once again this month, man, woman and horse will assemble for the dressage, cross-country and showjumping three-day event which in fact now extends to four.

□ Incidentally, with nice coincidence, the *other* badminton, of the shuttlecock variety, holds its European Championships simultaneously (April 8-15), at Preston. That game was “invented” in the 1860s by two sisters on leave from India—two great-aunts of the late Duke of Beaufort—on a wet Sunday afternoon in the grand entrance hall at Badminton House.

## HIGHLIGHTS

## ATHLETICS

Apr 21. AAA 12-stage road relay, Sutton Coldfield, W Midlands.

Apr 29. AAA 10km Championships, Birmingham.

## BADMINTON

Apr 8-15. European Championships, Guildhall, Preston, Lancs.

## CANOEING

Apr 20-22. Devizes to Westminster Marathon, start Devizes, Wilts; finish Westminster Bridge, SW1.

Apr 21, 22. British Slalom Championships, Bala, Gwynedd.

Apr 28, 29. National Sprint Racing Regatta, Holme Pierrepont, Nottingham.

## CRICKET

Apr 25-27. MCC v Essex, Lord's.

□ The summer's traditional curtain-raiser at the game's “headquarters”, between last year's County Champions & a select XI in which there will be one or two young players striving to make their presence felt—certainly after the England touring team's travails through the winter. Essex's trenchant opening batsman, Gooch, will also be intent on shining in one of the few representative games he is allowed to play: he was banned from England for playing in South Africa.

Apr 28. Start of county championship matches.

## CROQUET

Apr 2-7, 9-14. South of England Championship, Devonshire Park, Eastbourne, E Sussex.

## CYCLING

Apr 9-13. Sealink International, start Skelmersdale, Lancs; finish Sheffield, S Yorks.

## DARTS

Apr 28. News of the World Championships, Wembley Arena, Middx.

## EQUESTRIANISM

Apr 12-15. Badminton Horse Trials, Badminton, Avon.

Apr 19-23. World Cup showjumping finals, Gothenburg, Sweden.

## FOOTBALL

Apr 4. England v Northern Ireland, Wembley Stadium, Middx.

Apr 28. FA Vase final, Wembley Stadium.

## London home matches:

Arsenal v Stoke City, Apr 7; v Tottenham Hotspur, Apr 21; v Leicester City, Apr 28.

Brentford v Bolton Wanderers, Apr 14; v Exeter City, Apr 20.

Charlton Athletic v Newcastle United, Apr 7; v Portsmouth, Apr 21; v Shrewsbury Town, Apr 28.

Chelsea v Fulham, Apr 7; v Shrewsbury Town, Apr 21; v Leeds United, Apr 28.

Crystal Palace v Cambridge United, Apr 1; v Chelsea, Apr 14; v Charlton Athletic, Apr 23.

Fulham v Huddersfield Town, Apr 14; v Brighton & Hove Albion, Apr 23.

Millwall v Southend United, Apr 1; v Walsall, Apr 14; v Wimbledon, Apr 23.

Orient v Lincoln City, Apr 7; v Millwall, Apr 21; v Hull City, Apr 28.

Queen's Park Rangers v Ipswich Town, Apr 7; v Leicester City, Apr 21; v Tottenham Hotspur, Apr 28.

Tottenham Hotspur v Luton Town, Apr 14; v Aston Villa, Apr 23.

Watford v Manchester United, Apr 14; v Southampton, Apr 24.

West Ham United v Sunderland, Apr 14.

Wimbledon v Hull City, Apr 7; v Brentford, Apr 21; v Plymouth Argyle, Apr 28.

## GOLF

Apr 20, 21. England v France, Frilford Heath GC, nr Abingdon, Oxon.

## GYMNASTICS

Apr 14. Champions All, Wembley Arena.

## HORSE RACING

Apr 14. William Hill Scottish National, Ayr.

Apr 14. Clerical Medical Greenham Stakes, Newbury.

Apr 18. Earl of Sefton Stakes, Ladbroke European Free handicap, Newmarket.

Apr 28. Whitbread Gold Cup, Guardian Classic Trial, Sandown Park.

□ The often seedy old Sport of Kings does offer a handful of genuinely glamorous & enjoyable days out during the year. This is one of them—at the swish, yet homely, track near Esher in Surrey. Here the two seasons bid hail & farewell to each other—the jump jockeys signing off with the Whitbread Gold Cup, & the diminutive horsemen of the Flat beginning to feel their prospects for the summer at the Guardian Trial, which in recent years has been won quite a few times by the subsequent Derby winner.

## Point-to-Points:

Apr 7. Essex, Marks Tey, nr Colchester, Essex; Royal Artillery, Larkhill, nr Amesbury, Wilts.

Apr 14. West Kent, Penshurst, Kent; Whaddon Chase, Little Horwood, nr Winslow, Bucks.

Apr 21. East Essex, Marks Tey; Vale of Aylesbury, Kimble, nr Wendover, Bucks.

Apr 23. East Kent, Aldington, nr Hythe, Kent; Essex Farmers', Mark's Tey.

## RUGBY

Apr 28. John Player Cup final, Twickenham.

## SKIING

Apr 9-11. British Freestyle Championship, Cairngorm, Highland.

## SNOOKER

Apr 21-May 7. Embassy World Professional Championships.

## SQUASH

Apr 7-10. Davies & Tate British Open finals, Wembley Conference Centre, Middx.

Apr 21-23. European Championships, Dublin.

Apr 25. Diners Club National Championship finals, Cannons SC, EC4.

Apr 28. National Club Championship finals, South Marston CC, Swindon, Wilts.

# Visit the Jorvik Viking Centre with the ILN



The reconstructed Viking city in York opens this month. On Saturday May 12 readers of *The Illustrated London News* will have a unique opportunity to visit this fascinating site of a ninth-century Viking port and trading centre, to see some of the remarkable archaeological treasures found during the excavation, to travel in the specially constructed time cars through the exhibition, and to meet Magnus Magnusson and Peter Addyman, two of those responsible for the re-creation of Jorvik, whose articles on the subject appear on pages 46-50 of this issue.

The special day trip to York will begin at 9.15 am at King's Cross station, London, where the *ILN* party will board a reserved first-class carriage on a British Rail Inter-City high speed train for York. The party will be accompanied by the *ILN*'s Archaeology Editor, Dr Ann Birchall. During the visit to York a buffet lunch will be served at the 14th-century Merchant Adventurers' Hall, one of the few remaining medieval gild halls, and members of the party, as well as enjoying a privately conducted tour of the Viking Centre, will also have an opportunity to visit any or all of the following (subject to time): York Minster (including the Undercroft), the York City Heritage Centre, the Castle Museum (one of the finest folk museums in the world), and the Anglo-Saxon/Viking Exhibition at the City Museum.

The party will return to London, again in reserved first-class rail accommodation, to arrive at King's Cross by about 7.30 pm. The total cost, including first-class rail fares, buffet lunch with wine, entry fees and catalogues where applicable, and light refreshment on the train journeys, is £42 per person.

We regret that on May 12 the number in the party has to be limited to 60 people, and allocations will be made as received. If the demand exceeds this number alternative dates will be arranged later in the year.

To ensure a place please reserve at once by filling in and returning the form below. Confirmation of your booking will be sent and further details of the trip forwarded not later than May 2.

To: **The Illustrated London News (Jorvik),  
Elm House, 10-16 Elm Street, London WC1X 0BP**

Please reserve me..... ticket(s) for the *ILN* visit to York on Saturday May 12, 1984, at £42 per person.

**Please indicate which other centres you would particularly like to see, in addition to Jorvik:**

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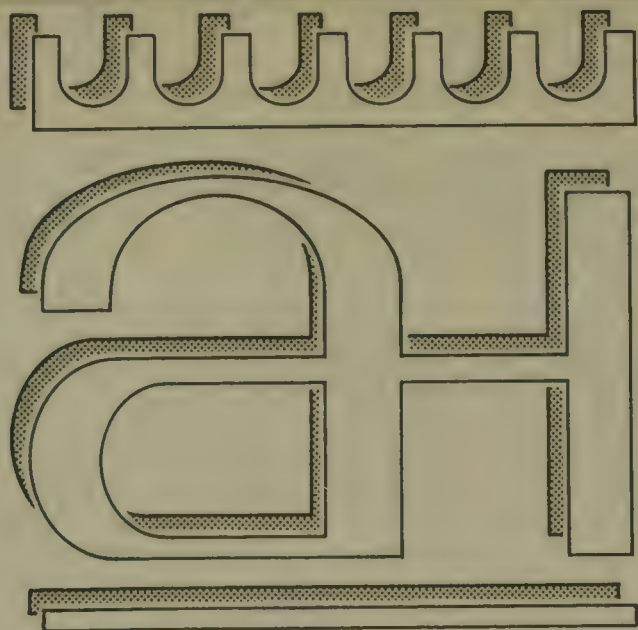
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## BRIEFING

## SHOPS

MIRANDA MADGE



Globe-trotters may spend the summer searching for merchandise indigenous to the countries they visit. If they are lucky and shrewd they may get a bargain. Yet home-bound Londoners have a wealth of exotic goods available without the trouble of travel.

Downstairs in the basement at **Liberty**, Regent Street, W1 (734 1234) the Oriental department has a stock that ranges from a pair of chopsticks for just 10p to big antique cloisonné vases that cost thousands of pounds. Among the cheaper items are water flowers which emerge magically from shells (25p for a packet of three), folding scissors from 40p, paper lanterns, tiny terracotta seedling pots for starting bonsai trees (75p) and rice flower porcelain bowls and mugs.

Thai silk, almost paper crisp, made by Jim Thompson's company comes in glistening plain colours at £13.75 or strong stripes at £15.75 a metre and there is cheaper Chinese silk dupion at £9.50 a metre. Wonderful for counterpanes or thick country curtains is Kashmiri crewel work cloth (137 cm wide) at £15.50, and for a rich waistcoat there is silk or rayon brocade.

In an adjacent room is the Global Village, a concession run by a Bristol-based firm which aims to sell the uncommon. And it does. I found a thumb piano from Botswana which emitted a haunting sound (£12.50), Indonesian shadow puppets and an African beer strainer. It is a good place to find colourful gifts—a little Guatemalan purse with a woven design of birds is £2.95, an Indonesian wooden napkin ring naively painted and shaped as a chicken or fish is £1.80 and a minute red bean containing a herd of bone elephants is only 25p. Look out, too, for baskets adorned with cowrie shells, soft Indian cotton quilts and bright clothes.

**Inca** at 45 Elizabeth Street, SW1 (730 7941) retails the crafts of the Peruvian Indians. Most popular is the knitwear, particularly the distinctive sweaters which juxtapose shocking pink, green, yellow, red, white and blue to depict llamas, chains of people holding hands or birds combined with bold geometric ornament. A round-necked sweater costs about £13.95 and there are co-ordinating gloves, *chuyos* (earflap hats), socks and leg-warmers. The range is also available in children's sizes.

The Peruvians also knit the soft wool of the alpaca which they leave in its natural tones of black, white, grey and beige—a cardigan is about £18, a sweater £25. More recently they have produced less busily decorated knitwear using vegetable-dyed wool (sweaters from about £35) and, for the summer, thick cotton. The shop is open Monday to Friday 10am to 6pm, Saturday 10am to 2pm, and there is also a mail order service.

Bongos and congas, lion drums and

China moon guitars are just a few of the Chinese and Indian musical instruments obtainable from **Raymond Man** at 64 Neal Street, WC2 (240 1776). It is a fascinating shop with eastern music usually playing and a faint fragrance of incense.

Many instruments are quite inexpensive—a Chinese recorder costs as little as £1.25, a handsome tambourine painted red and black is £5.80, a xylophone £13.50 and a pair of coconut maracas £14. For adventurous novices buying, for example, a Chinese shawm or a set of bamboo flutes there are instruction sheets and tuition can be arranged. This is the place to acquire stout leather cuffs with bells on them (as worn by Morris dancers), temple bells (from £6 a pair), wind chimes at £1.35 and tassels to adorn a favourite instrument.

If the world is your oyster a copy of *The World Shopping Guide* by René Lecler (Papermac £6.95) should prove a good investment. Lecler is a seasoned traveller and offers advice on what to buy in 75 countries ranging from France to Thailand. Much of the information is general but there are also specific recommendations—where to buy unusual buttons in Paris, combs in Japan, embroidery in Switzerland or hand-blown glass in Mexico.

## COUNTER SPY

□ Delicious Easter eggs can be purchased from **Charbonnel et Walker**, 1 The Royal Arcade, 28 Old Bond Street, W1 (629 4396). The humblest egg is made of dark chocolate with foil-wrapped milk chocolate eggs inside, weight 4oz, price £2. At the other end of the scale you can have a dark chocolate egg filled with an assortment of hard and soft centres, weight a massive 3lb, price £27. As a change from eggs there are beautifully moulded fish which come tied with ribbon and boxed—a 7oz minnow is £5.25, a 16oz bream £9.50.

□ A thoroughly sensible service is offered by **Arthur Strong's Phone-In Supermarket** which will deliver a large assortment of groceries to your house. Phone 961 6222 for the list of goods they can supply. It includes washing powders, spirits and soft drinks, breads, cereals, pet foods, fresh meat, fruit and vegetables, cheeses, tinned foods, stationery and sweets. Brand names and quantities are clearly stated and the prices are about average. Orders given before 1pm can be delivered the same day between 3.30 and 8.30pm. Delivery is free providing the cost of the goods is more than £10.

□ **Anatol Orient** has just moved from Islington to 28 Shelton Street, WC2 (836 1977) on the fringes of Covent Garden. It is a good source of lengths of Indian ikat-dyed fabric; rugs, throws and wall-hangings by British designers; and interesting new ceramic work.



## HOTELS

HILARY RUBINSTEIN

For those with a taste for sightseeing, April and May are particularly agreeable months, the weather being neither too hot nor too cold, and the showplaces not overcrowded.

Ludlow is an enchanting town, full of half-timbered and Georgian houses. It has an imposing castle and an unusually good craft centre, and is an excellent base for excursions. Near by are Iron Age forts, the Roman city of Wroxeter, and Ironbridge, the monument to the Industrial Revolution. For the literary minded this is A. E. Housman and Mary Webb country, Wenlock Edge and Church Stretton being within easy driving distance. **The Feathers** is one of Ludlow's most distinguished buildings, with its spectacular black-and-white front elevation, and, inside, carved mantelpieces and elaborately ornamented plaster ceilings, panelling and original fireplaces. Despite its size, and the constant coming and going of organized groups, it is run in a personal, friendly way by Osmond Edwards and his family. All the 35 bedrooms have bathrooms, colour TV and other comforts.

Chester has the best preserved ramparts of any British city, and much of what remains is Roman. There is a 2½ mile path around the crest of the red sandstone battlements. Among places worth visiting in the area are Knutsford (Mrs Gaskell's Cranford), with its old black-and-white buildings, the old silk-manufacturing town of Macclesfield, and Moreton Hall near Congleton, probably the most perfect example of a moated, half-timbered manor house in Britain. **The Grosvenor Hotel**, a mid-Victorian, mock-Tudor building, is centrally situated. It is a large establishment with 58 double bedrooms, 35 single and five suites. The well-run restaurant has an outstanding wine-list.

The **Cavendish Hotel** at Baslow is a beautiful building, situated on the edge of the grounds of Chatsworth, one of the finest stately homes in the country. All rooms overlook Chatsworth's lovely park. Two other famous stately homes, Haddon Hall and Hardwick Hall, are within easy distance, as are the scenic glories of the Peak District. The Cavendish has 12 luxurious double bedrooms and a suite, elegant public rooms and the best restaurant for miles around.

Lincoln boasts one of the most glorious cathedrals in the country, perched above the town opposite the ruined castle. There are fine old buildings in the city and the Usher Art Gallery is well worth a visit. There are interesting churches in the area, for example those at Boston and Louth. Admirers of Mrs Thatcher can visit her birthplace, Grantham. The **D'Isney Place Hotel** near the cathedral is an elegant Georgian house run by David and Judy Payne. Bedrooms are individually decorated to a high standard, many with antiques, and two have four-poster beds; the adjoining bathrooms are large and modern. Breakfasts are served in the bedrooms. (No other meals are served.) Front bedrooms are double-glazed but back ones are the quietest.

**Congham Hall** is a country-house hotel, in 44 acres of beautiful parkland, 6 miles from King's Lynn. This Georgian manor house was painstakingly converted into a hotel in 1982 by Trevor and Christine Forecast, who have managed to keep much of the air of a private home about it despite its small swimming pool, tennis court, jacuzzi, and its own cricket ground. The garden provides herbs and vegetables for the delicious eight-course meals, cooked in *cuisine min-*



*ceur* style. The handsome market town of King's Lynn retains medieval domestic buildings and a splendid Guildhall.

The Saxon church in the picturesque sailing village of Bosham in Sussex features in the Bayeux Tapestry—the future King Harold went to pray there before his journey to Normandy in 1064. Near by are Chichester, with its historic buildings, cathedral and Festival Theatre, and Fishbourne, the site of a major Roman palace where excavations have disclosed sections of walls, baths and heating systems, and superb mosaic floors. Houses such as Goodwood and Uppark are worth visiting. The **Millstream Hotel** is an attractive red-brick building standing back from the road in front of a small millstream with ducks, and little bridges lead across the water into a garden. Inside, the 21 bedrooms are prettily decorated with Laura Ashley prints. Food is straightforward and reasonably priced.

□The Feathers, Ludlow, Salop (0584 5261). Double room with breakfast £48-£54. Single £33-£36. Lunch £7, dinner £10; or *à la carte*, about £12.

□The Grosvenor Hotel, Eastgate Street, Chester, Cheshire (0244 24024). Double room £60-£67.50, single £43-£48. Breakfast, English £5.50, Continental £4.50; lunch £6.95, dinner £9.50 or *à la carte*, about £12.

□The Cavendish Hotel, Baslow, Bakewell, Derbys (024 688 2311). Double rooms with breakfast from £45. *Table d'hôte* meals from £7.85, *à la carte* from about £12.

□D'Isney Place Hotel, Eastgate, Lincoln (0522 38881). Double room with breakfast £35, single £24.

□Congham Hall, Grimston, King's Lynn, Norfolk (0485 600250). Double room with Continental breakfast from £42, single from £35. English breakfast £2 extra. Lunch £7.50, dinner £15; *à la carte* about £18.

□The Millstream Hotel, Bosham, Sussex (0243 573234). Double room with breakfast £42. Lunch £8, dinner £9; *à la carte* about £12.

The above tariffs are per day and include VAT. Service is included for The Feathers; at the other hotels it is optional. Special rates are often offered to guests staying more than one night.

Hilary Rubinstein is the editor of the *Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freepost, London W11 4BR.

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## BRIEFING

### RESTAURANTS

ALEX FINER



IN THE PAST MONTH, I have been ushered to table by a gay punk with a painted face, eaten pasta while a soprano let herself rip in a Verdi aria, and watched swimmers snake up and down a pool between courses. Such are the (sometimes dubious) rewards for locating establishments at which entertainment accompanies the *à la carte*.

The waiter with a painted face was only the first of several shocks at the **Piccadilly Theatre** which has been gutted and redesigned to accommodate a restaurant and bars in the auditorium and redecorated in black lacquer, red plush and touches of gilt along with a startling eye motif around the stage. You can eat before or after the show and dance to disco until 2am. But at 9pm the curtain rises on *Y*, a lavish cabaret made memorable by Arturo Brachetti's magic and mime and Tracy Cullen's singing.

The food, however, is undistinguished and poor value. My *filet de boeuf mignon* at £12 was ordered rare, arrived grey and appeared to have been baked instead of grilled. Attractively presented vegetables and a fresh fruit salad redeemed the kitchen somewhat but I overheard complaints about the £12.50 set menu and the cramped table arrangements. House wine is £8.50 a bottle; champagne starts at £18. Extras include £12.50 entrance to the show and service. An evening for two could easily exceed £100.

The "spaghetti opera" evenings upstairs at **Terrazza Est** provide a cheap and cheerful contrast. The £5 menu includes the pasta of your choice, salad and a half-bottle of house wine. A cheese course is an additional £1. Alternatively there is a three-course menu for £6.50. The opera flows intermittently from 7.30 to 11pm. I heard soprano Alison Truefitt and tenor Alasdair Elliott (both working at ENO as apprentices in *The Mastersingers*) deliver a succession of sparkling arias accompanied by Catherine Edwards on the piano. The restaurant, long-established and pricy at lunchtime, is one of the Mario and Franco chain now owned by Kennedy Brookes. Combining pasta with Puccini and vino with Verdi deserves applause.

**The Restaurant** has a pianist playing most evenings, with jazz on Fridays, for customers of the Art Deco cocktail bar, brasserie and main dining area. But at lunchtime the entertainment is likely to come from the swimming pool which you overlook if seated at one of the raised table booths. The Restaurant, owned by Alain Lhermitte of *Mon Plaisir*, lies within the Dolphin Square complex which also has squash courts and saunas. Exercise prepares the tastebuds like no other aperitif for the delicately presented French cuisine priced by course from £9 for a single main dish up to £14 for a full four courses. House wine is £4.90 and there is a choice of a further 20 bottles on the list at under £10.

For those in search of a more extensive choice of restaurants offering entertainment with the food, I can recommend **The Restaurant Switchboard**, reached on 444 0044 between 10am and midnight. This little-known service, now in its fifth year, for the price of the phone-call dispenses helpful information and advice about 5,000 restaurants in the London postal area. What is more, they will book your table for you.

□ **Piccadilly Theatre**, Denman St, W1 (437 4506). Mon-Sat from 7pm. CC All (credit card bookings to 379 6565). □ **Terrazza Est**, 125 Chancery Lane, WC2 (242 2601). Mon-Fri noon-2.30pm; 6-11.30pm. CC All. □ **The Restaurant**, Dolphin Sq, Chichester St, SW1 (828 3207). Mon-Sat noon-2.30pm, 7-11.30pm. CC All.

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## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diners Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

### Beau Rivage

248 Belsize Rd, NW6 (328 9992). Mon-Fri noon-3pm, Tues-Sun 6.30-11pm.

Some of the best fish dishes in London can be found in this small, sparsely decorated establishment. Huge portions & friendly service. CC AmEx, Bc ££

### Berkeley Hotel

Wilton Pl, SW1 (235 6000). Sun-Fri 12.45-2.30pm, 6.45-10.45pm.

Smart venue for good value lunch at £10 with startling mauve decor. CC A, AmEx, Bc ££

### Bombay Brasserie

Courtfield Close, Courtfield Rd, SW7 (370 4040). Daily 12.30-2.30pm, 7.30-11.30pm.

Turn-of-the-century Raj with Goan, Parsi, Mogh-lai & tandoori specialities. Fixed price buffet lunches, Indian Kingfisher beer & a recently added conservatory. CC All ££

### Boulestin

25 Southampton St, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

You need to be able not to worry about the size of the bill if you are to enjoy the expensive French cuisine at this famous venue. CC All £££

### Café des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight.

French bustle in a brasserie that knows its wine & cheeses well. Some tables for two are annoyingly close but the Salon des Amis upstairs offers greater comfort with a shorter, more expensive menu. CC All ££

### Connaught Hotel Restaurant

16 Carlos Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat. Elegant surroundings, fine complicated dishes from Michel Bourdin, helpful hints from the sommelier & serried ranks of waiters anxious to please. CC A £££

### Draycott's

114 Draycott Ave, SW3 (584 5359). Mon-Sat 11am-3pm, 5.30-11pm, Sun noon-2.30pm, 7-10.30pm.

Wine bar with tasty food. Fine wines by the glass upstairs in La Belle Epoque bar thanks to a Cruover machine which keeps opened bottles in top condition. CC All £

### Le Gamin

32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2pm.

Marble-topped tables at this large Roux brothers executive canteen where the £15.75 menu includes VAT, service & half a bottle of wine. CC All ££

### Interlude de Tablaillau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £16.50 for lunch & £21 for dinner includes half a bottle of wine, delicious canapés to whet your appetite, three-course meal & pâtisserie with coffee. Beautifully presented light French food. CC All £££

### Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen; but Richard Shepherd's menu is imaginative & Peter Langan still attracts the rich & famous despite occasional lapses in service. CC All ££

### Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm,

7-11pm.

Fine food & outstanding wine list. The £13.50 set lunch provides excellent value in this extravagant & classy joint. CC All ££

### Monte Grappa

339 Gray's Inn Rd, WC1 (837 6370). Daily 10am-midnight.

Unassuming trattoria offers a cheap daily menu & long à la carte. Convenient for King's Cross travellers who miss the train. CC All £

### Pasta Vino e Fantasia

Grosvenor House, Park Lane, W1 (499 6363). Mon-Fri 12.30-3pm, Mon-Sat 7.30pm-midnight.

An all-Italian flavour to this fresh pasta parlour decorated in cassata ice-cream colours. The short menu changes twice weekly. CC All ££

### Poons

4 Leicester St, WC2 (437 1528). Mon-Sat noon-11.30pm.

Chinese food served briskly & cheerfully. Outstanding value in set meals (a menu for two, with green tea, costs £7.50). CC None £

### Porters

17 Henrietta St, WC2 (836 6466). Daily noon-3pm, 5.30-11.30pm.

English fare with cocktails in the heart of Covent Garden. A choice of home-made pies & puddings such as steamed syrup sponge & jam roly poly. CC A, Bc £

### Queenies

338 King's Rd, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm (Sun until 10.30pm).

Palms, pink marble & a white piano help to create a 1920s ambience for a 1980s style menu. CC All ££

### The Red Fort

77 Dean St, W1 (437 2525). Daily noon-3pm, 6-11pm.

Smart decor, seating for 150 & the same high standard of Indian cuisine as at Lal Qila & Last Days of the Raj. Hot buffet lunch on Saturdays & Sundays is good value at £6.95. CC All ££

### La Rosette

Royal Lancaster Hotel, Lancaster Terrace, W2

(262 6737). Mon-Fri 12.30-2pm, Mon-Sat 6.30-10.45pm.

Lavishly re-decorated & comfortable. The three-course set menu at £13.95 offered in the evening is excellent value & includes half a bottle of wine & coffee. At lunchtime there are menus at £9.50 & £11.50 or you can choose à la carte. CC All ££

### Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself in the *plateau de fruits de mer* when you feel pangs for seafood. Meat is available but fish is the reason to come. CC AmEx £££

### Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential. CC AmEx £££

### The Terrace

Dorchester Hotel, Park Lane, W1 (629 8888). Mon-Sat 6-11.30pm.

The height of luxurious dining created by chef Anton Mosimann & maître d'hôtel Lorenzo Susini. A six-course total surprise menu (£54 for two) if you prefer not to choose for yourself. A long & expensive wine list, sumptuous surroundings, music & a small dance floor. CC All £££

### Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialities include lobster. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. CC AmEx, DC ££

### Wheeler's

19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & attentive service. Good value but not cheap. If living it up, try Wheeler's Number One oysters & lobster. CC All ££

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## BRIEFING

# OUT OF TOWN ANGELA BIRD

BRITAIN'S SAXON and Viking heritage goes on display this month. The city of Winchester commemorates the millennium of St Ethelwold's death with a four-month Saxon Festival beginning on April 29 (see listings). Farther north the Jorvik Viking Centre opens in York on April 14 (see p46). The same day sees the opening of Lincoln's celebration of 21 centuries of existence with a large exhibition (see Museums p98). Events in the town planned for early summer include a re-enactment by the English Civil War Society of the storming of Lincoln Castle and a performance of Roman legionary drill in the castle grounds, as well as lectures and visits to a current excavation site. Programme available from the Lincoln Archaeological Trust, Sessions House, Lindum Road, Lincoln.

□ The imposing and aptly named Grand Hotel, Eastbourne (0323 22611) holds the first in a series of music weekends from April 6 to 8. Meals are accompanied by music from the Palm Court Orchestra and events include visits to the workshops at Glyndebourne and to a concert by the Royal Philharmonic Orchestra conducted by Yehudi Menuhin. The inclusive cost from Friday tea-time to Sunday luncheon is from £130 per person.

□ Aston Hall reopens to public view from April 18 after 18 months' refurbishment. Built by Sir Thomas Holte as a country mansion on a hilltop outside Birmingham in the early 17th century, the house and its park now nestle almost under the infamous Spaghetti Junction. Its interior has however remained unchanged since the 1830s; the Great Parlour is lined with 17th-century panelling and the nursery houses a collection of 19th-century toys. The house is open from Monday to Saturday 10am-5pm, Sundays 2-5pm; admission 50p, OAPs and children 25p.

## EVENTS



Taking to the air at Shuttleworth on April 29: flying replica of a 1910 Avro triplane IV.

Apr 1-Oct 7. **Silver from the family collection.** Exhibition of pieces from Elizabethan to Victorian periods. Burghley House, Stamford, Lincs. Mon-Sat 11am-5pm, Sun & Apr 20 2-5pm. £2.50, children £1.25, includes tour of house.

Apr 3, 2pm. **Tea day.** First of a series of afternoons where special varieties of teas & unusual types of local scones are served in the dining room by staff dressed in period costume. As well as tapestries & china, the house contains a collection of dolls'-house-sized rooms, each furnished & decorated in a different period. Nunington Hall, York. First Tues of each month until Oct 2. £1.20, children 60p, includes admission to house (open Tues-Thurs, Sat, Sun 2-6pm, Apr 23 11am-6pm).

Apr 5-11. **British International Antiques Fair.** Furniture datelined 1840, other items 1884. National Exhibition Centre, Birmingham. Daily 11am-9pm, Sun & Wed until 6pm. Apr 5 £3, then £2. Apr 5-9, admission includes entry to the Heart of England Fine Wine Fair in a neighbouring hall.

Apr 7, 3pm. **Wordsworth's birthday celebration.** Readings by actor Richard Wordsworth, the poet's great-great-grandson, followed by a traditional Cumbrian tea. National Park Centre, Brockhole, Windermere, Cumbria (09662 2231). £4 includes tea.

Apr 9, 8pm. **Academia Wind Quintet of Prague.** First performance in Britain for this Czech ensemble who play Hurnik, Dussek, J. C. Bach, Rosetti, Reicha & Kreici. Christ Church Cathedral, Oxford. Box office, Information Centre, St Aldate's, Oxford (0865 727855). £3 & £5.

Apr 12, 7.30pm. **The Challenge of Work.** John Garnett, director of The Industrial Society, discusses the importance of leadership & communication in getting the best out of people. Parnham House, Beaminster, Dorset (0308 862204). £3.50.

Apr 19-Sept 23. **Pitlochry Theatre Season.** Tom

Stoppard's fast-moving comedy *On the Razzle* opens this season, which continues with *Hedda Gabler*, *Cowardy Custard*, *Wild Oats* & *Sea Marks*. Pitlochry Festival Theatre, Pitlochry, Tayside (0796 2680).

Apr 20. **Pace Egg Play.** Teenagers perform a traditional mumming play in different villages of the Calder Valley. 9.30am & 10am, Mytholmroyd; 11am & 11.30am, Hebden Bridge; 2pm, Midgley; 3pm, Luddenden Village; 4pm, White Hart Folk, Todmorden; W Yorks.

Apr 20, 10am. **British Marbles Championship.** Complex rules about toleys, bottles & fudging govern the finals of this traditional Lenten pastime. Greyhound Inn, Tinsley Green, nr Crawley, W Sussex.

Apr 21. **Brighouse Pace Egg.** Another Easter mumming play, performed by a team of boys in decorated hats & smocks. 9.45am & 10.15am, Halifax; 11am, Mirfield; 11.15am, Brighouse; noon, Huddersfield. W Yorks.

Apr 22, 23, 10.30am-6pm. **Hot Air Balloon meet.** Colourful collection of balloons seen in flight. Weather permitting, tethered rides are available. Holker Hall, Cark-in-Cartmel, Grange-over-Sands, Cumbria. £1.50, OAPs £1.30, children 75p; extra admission charge for house or motor museum (open Apr 22-Oct, Sun-Fri 10.30am-6pm).

Apr 22, 23, 11am-6pm. **Antiques Fair.** Antiques are in a wing of the house; an arts & crafts fair, with demonstrations, in the stable yard. Ashridge House, nr Berkhamsted, Herts. Antiques £1.50, OAPs 75p, children free; arts & crafts £1 & 50p.

Apr 22, 23, 1-5pm. **Hunt the Outlaw.** Members of the Robin Hood Society hide in the woods, disguised as Robin, Marion, John of Gaunt, the Sheriff of Nottingham & many other characters. Children are awarded small prizes for finding &

identifying them. Belvoir Castle, nr Melton Mowbray, Leics. £1.80, children £1 includes admission to castle (open Tues-Thurs, Sat, Sun noon-6pm).

Apr 23, 12.30pm. **World Coal Carrying Championships.** Men carry a hundredweight of coal almost a mile uphill; women race over 100 yards with a 28lb bag. Gawthorpe, Ossett, nr Dewsbury, W Yorks.

Apr 23, 1.30pm. **Egg Rolling.** Thousands of children gather to roll brightly painted hard-boiled eggs down a long slope. The eggs are then eaten, helped down with oranges. Avenham Park, Preston, Lancs.

Apr 25-29. **Morpeth Northumbrian Gathering.** Local traditions like clog dancing, hill racing, pipe playing & readings in Northumbrian dialect. Programme from J. Bibby, Westgate House, Dogger Bank, Morpeth, Northumberland.

Apr 28, 8pm. **Fou Ts'ong,** piano recital of works by Handel, Schubert & Chopin. Stourhead, nr Mere, Wilts (0747 840348), £5.

Apr 29, 10am. **Flying display.** First event of the season for the old planes of the Shuttleworth Collection. Flying starts at 2pm. Old Warden Aerodrome, Biggleswade, Beds. £1.50, OAPs & children £1, car with all occupants £6.

Apr 29-Sept 10. **Saxon Festival.** Events begin with an inaugural service in the Cathedral on Apr 29 at 10.30am, & continue throughout the summer with lectures, drama, poetry & exhibitions linking cathedral & community. Winchester, Hants. Programme of events from Tourist Office, Guildhall, Winchester.

## GARDENS

**Dorothy Clive Garden.** Old gravel quarry transformed with ornamental trees, bulbs & water garden; swags of white hawthorn & elder blossom adorn the hedgerows. Elds Wood, Willoughbridge, nr Newcastle-under-Lyme, Staffs. Daily 11.30am-5.30pm. 50p, children 20p.

**Compton Acres.** Ten separate gardens overlooking Poole Harbour including woodland, subtropical, heather, rock, & water. Japanese garden with pagoda & waterfall, Italian garden with massed tulips. Plants & shrubs for sale. Canford Cliffs, Poole, Dorset. Apr 1-end Oct, daily 10.30am-6pm. £1.20, OAPs 90p, children 60p.

**Leeds Castle.** Daffodils & other bulbs carpet the woodland; Culpeper's traditional English country-style garden. Nr Maidstone, Kent. Apr 1-Oct 31, Tues-Sun & Apr 23 noon-5pm. £3.25, OAPs & students £2.75, children £2.25 includes admission to castle.

**Savill Garden/Valley Gardens.** Camellias, magnolia & swathes of wild daffodils; heather & conifers in Valley Gardens; plants for sale at Savill Garden. Englefield Green, nr Windsor, Berks. Daily, Savill Garden 10am-6pm, £1.30, OAPs £1.10, children free; Valley Gardens open permanently, car parking charge only.

**Sissinghurst.** Garden created in the 1930s by Vita Sackville-West & Harold Nicholson. Herb garden, orchard with daffodils surrounded by a medieval moat. Nr Cranbrook, Kent. Apr 1-Oct 15, Tues-Fri 1-6.30pm, Sat, Sun & Apr 20, 10am-6.30pm. £2.20, children £1.10, Sun £2.60 & £1.30.

## ROYALTY

Apr 12. **Princess Margaret,** President of the Royal Scottish Society for the Prevention of Cruelty to Children, attends a gala performance by the Scottish Ballet. His Majesty's Theatre, Aberdeen, Grampian.

Apr 17. **The Queen Mother** visits the Shaftesbury Homes & Arethusa Venture Centre, Lower Upnor, nr Strood, & subsequently visits the Hospital of Sir John Hawkins, Knight, Chatham & almshouses in Rochester, Kent.

Apr 17. **Princess Anne,** President of the British Olympic Association, attends a fund-raising dinner. Trinity College, Cambridge.

Apr 18. **The Queen & the Duke of Edinburgh** visit King Edward VII Hospital, Windsor, Berks.

Apr 19. **The Queen & the Duke of Edinburgh** attend the Maundy Service & the Queen distributes the Royal Maundy. Southwell Minster, Notts.

Apr 30. **Princess Anne,** President of the Save the Children Fund, attends a gala concert. Town Hall, Cheltenham, Glos.



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